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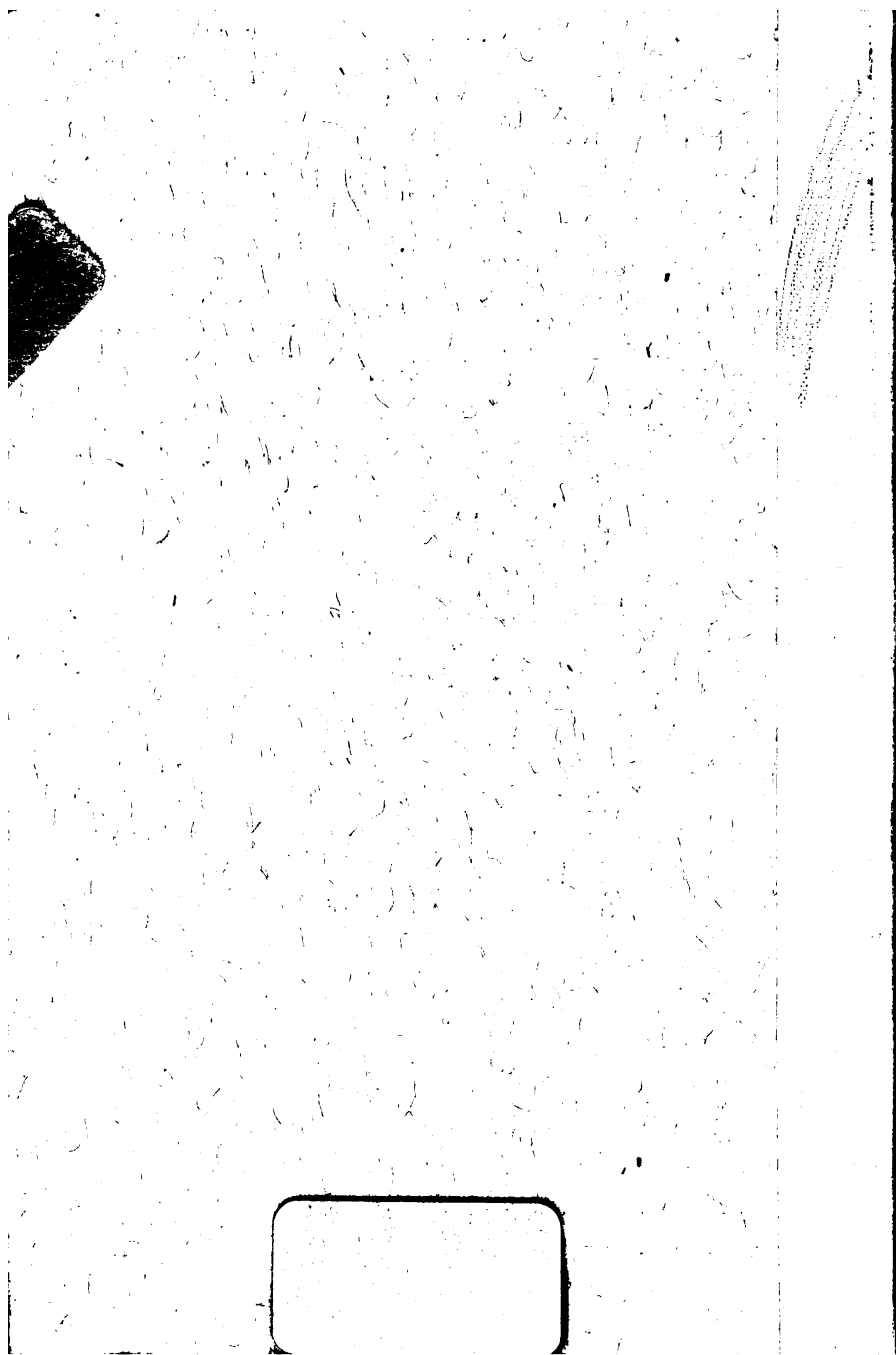
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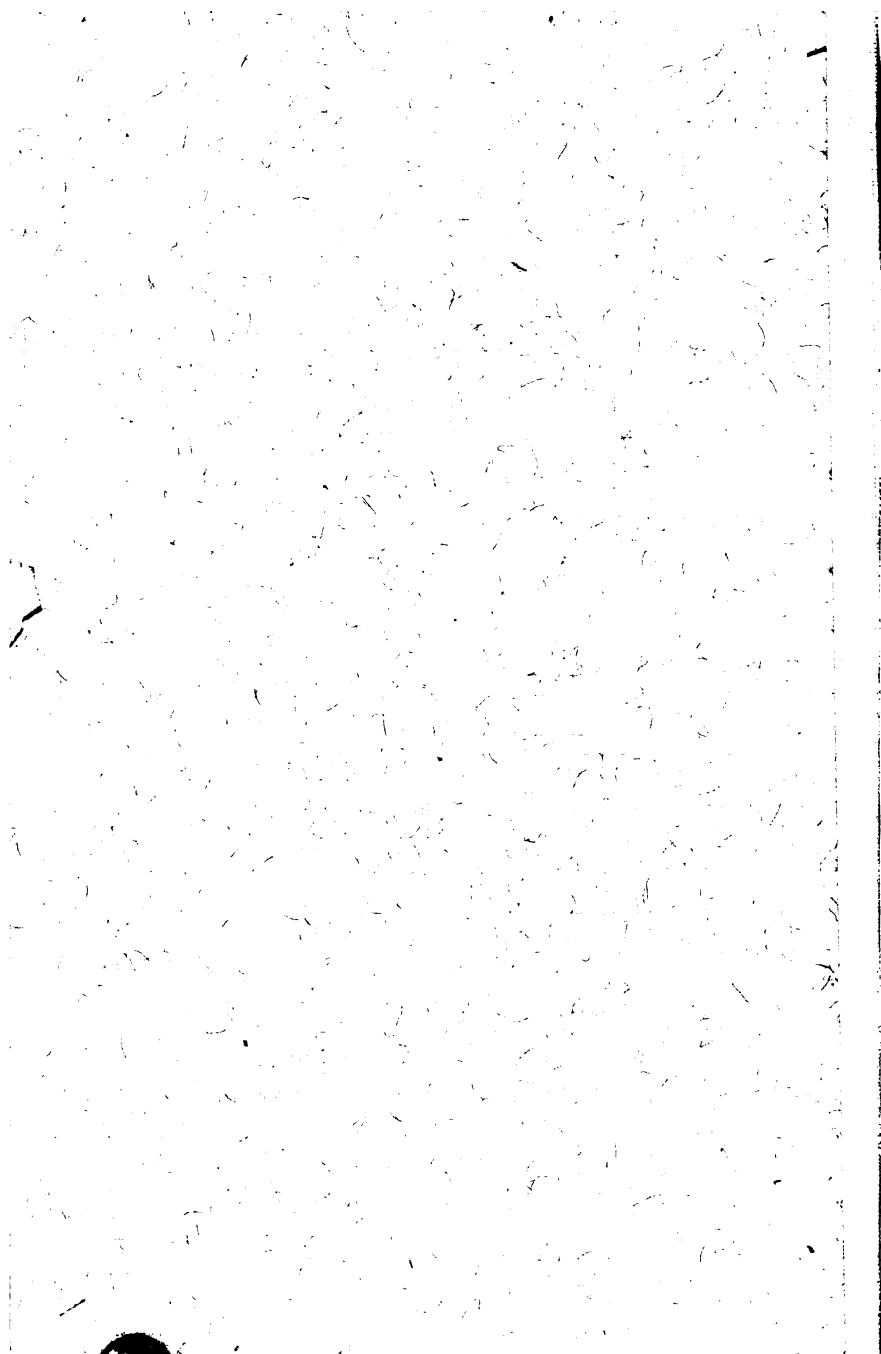
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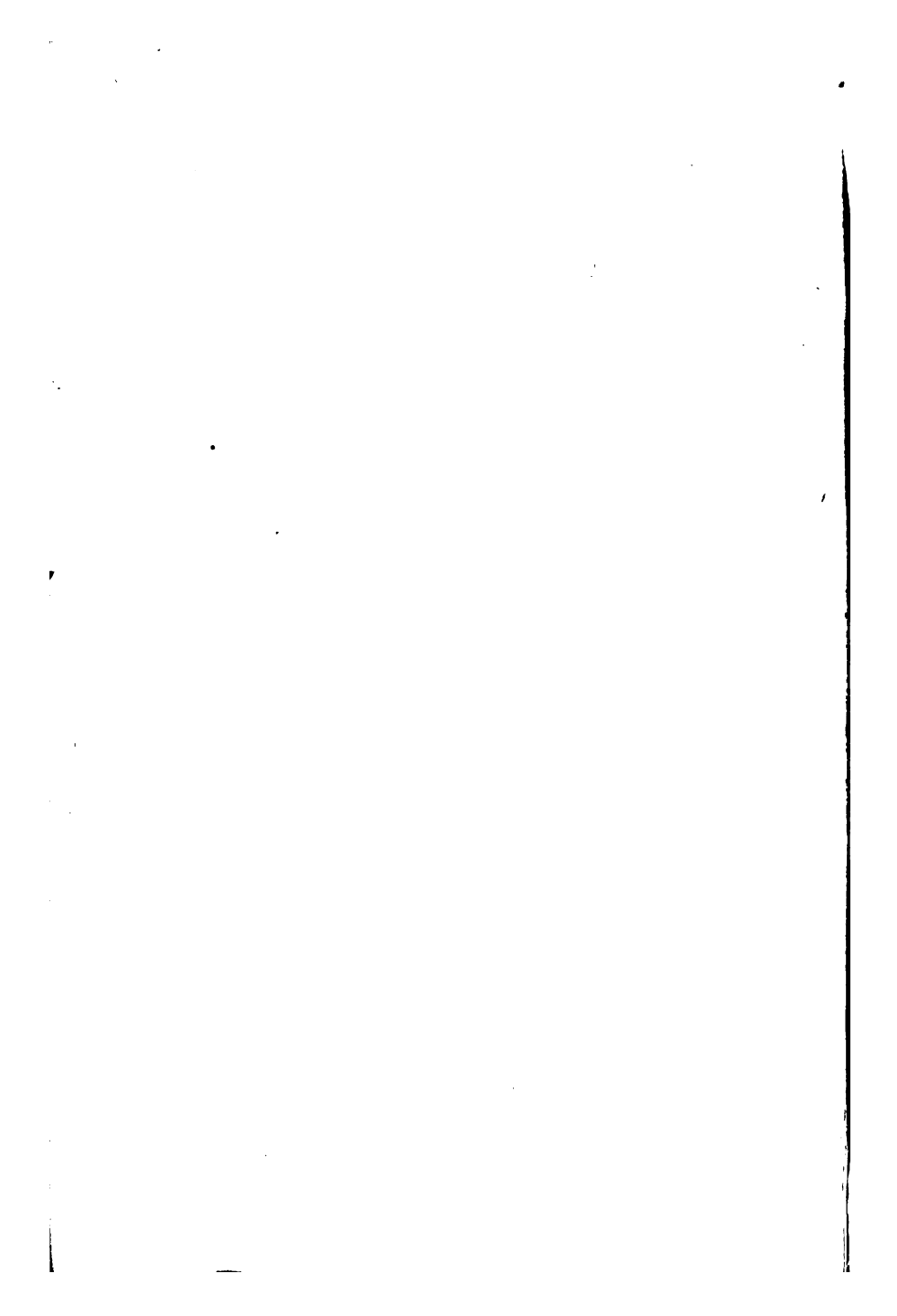


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**HANDBOOK FOR  
NEWSPAPER WORKERS**





# HANDBOOK FOR NEWSPAPER WORKERS

TREATING GRAMMAR, PUNCTUATION, ENGLISH, DIC-  
TION, JOURNALISTIC STRUCTURE, TYPOGRAPHICAL  
STYLE, ACCURACY, HEADLINES, PROOFREADING,  
COPYREADING, TYPE, CUTS, LIBEL, AND OTHER 1  
MATTERS OF OFFICE PRACTICE

BY

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"NEWSPAPER REPORTING AND CORRESPOND-  
ENCE" AND "NEWSPAPER EDITING"

WITH AN INTRODUCTION BY

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## PREFACE

Most of the textbooks of journalism that have been written in recent years have been intended primarily for the schools of journalism. The fact that many newspaper editors have used them as an aid in "breaking in cubs" indicates that there is need of a deskbook especially prepared for office use. Such a deskbook is attempted in this volume. Since the beginner student in a school of journalism, however, has practically the same shortcomings as the "cub" of the newspaper office, the author has endeavored to adapt the book to the requirements of the school as well as of the office; a concise, ready-reference handbook to which a beginner may be referred is needed as much by the teacher as by the editor.

While in many respects the book is a pioneer, its doctrine is based upon experience gained in eleven years of teaching in a large school of journalism, upon ideas that have come from the preparation of two college textbooks of journalism, and upon the author's remembrance of his own beginnings in newspaper and magazine work. Frankly,

## PREFACE

the book began merely as a "handbook of English for newspaper workers," since it seemed that, of all the many things that might be put into a little book to help beginners in newspaper work, the most practical would be guidance in grammar, punctuation, diction, style, accuracy, and typographical style. But since every ambitious beginner is eager to learn the technic and methods of the next job above him, the volume has been enlarged to include something of the rudiments of headline writing, copyreading, proofreading, typography, and the handling of pictures and cuts. This broadening of purpose has given an opportunity to include many matters of information and technic that are often sought by experienced newspaper men.

Because the book is a handbook, all of its material is presented in outline form, with sections numbered and indexed for ready reference, and the onus of understanding is loaded upon examples. The new methods of presenting punctuation, typographical style, and accuracy have been evolved and tested in a long series of classes of student reporters and copyreaders.

There was a time when such a book would have found little usefulness in a newspaper office—in the days when a city editor had time to be "school-master of his cubs." But now, except in the smallest offices, the existence of the "cub" is scarcely ad-

## PREFACE

mitted—the beginner springs into the office supposedly fully trained, experienced, and ready to do the work. The pace of the work gives the editor little chance to treat the newcomer as a beginner and to teach him the things that he should be taught. If such a book as this, handed to a newspaper “cub,” will add but a little to his skill and proficiency and thereby bring greater prestige to the great profession of journalism, the author will feel that his handbook has done a good thing in the world.

In presenting the book, the author desires to express his gratitude for the assistance of Prof. Willard G. Bleyer, director of the Course in Journalism of the University of Wisconsin, of Miss Margaret Scallon, instructor in English in the same University, of Prof. O. S. Rundell of the Law School, and of Mr. E. Marion Johnson, instructor in charge of the printing laboratory.

G. M. H.



## INTRODUCTION

To learn the general principles governing the use of the tools of his craft is the first step toward success in the career of a writer. Unless he understands "why," he may find it difficult to learn "how." Too often the memorizing of rules is regarded as sufficient to insure the correct application of them. Although rules are necessary, an understanding of the fundamental principles underlying them is more important than the ability to repeat them verbatim.

As the basis of all his effort, the aspiring writer must see clearly the problem that confronts him: namely, how to transfer to the minds of his readers what is in his own mind. When he realizes the magnitude of that task, he will appreciate the value of every device that will aid him in making the transfer. Punctuation, for example, will be viewed less as a matter of rules than as a means of indicating the grouping of ideas as they exist in his mind. The more completely and the more accurately he gets his ideas into the minds of his readers, the better will be his style.

## INTRODUCTION

"It is a general rule," as Aristotle pointed out, "that the composition should be such as is easy to read." The desideratum in writing, Herbert Spencer has said, is so to "present ideas that they may be apprehended with the least possible effort." In journalistic writing, the importance of economizing the reader's attention is the greater because of the rapidity with which newspapers and magazines are read. The hurried reader cannot pause to disentangle the complicated sentence or paragraph. Unless he can grasp the writer's meaning at a glance, he passes on to something else, carrying away only a confused and often an incorrect impression. Journalistic style to be effective must be crystal clear.

Good writing not only should be clear but should conform to the generally accepted standards based on the usage of the best writers. Violations of good usage, even when they do not seriously impair the clearness, often offend discriminating persons. Thus the split infinitive, although logically defensible and not infrequently used, is avoided by careful writers because it grates on the sensibilities of many readers.

Every attempt to bring together and explain the standards generally accepted by authors of repute deserves the earnest consideration of newspaper workers. Unfortunately "newspaper English" has become a term of reproach. Newspaper English



## INTRODUCTION

should be synonymous with good English, both because correct English is the best form of expression, and because thousands of readers get their standards of writing and speaking largely from newspapers. Since the majority of Americans read little besides newspapers and magazines, journalistic writing should be pure and undefiled.

The importance of expressing ideas clearly and accurately, in the last analysis, grows out of the vital part that newspapers play in a democratic government. The press is almost the only source of information concerning current events and issues. Unless this information is conveyed to citizens in a form in which it can be quickly and correctly grasped, they will lack the basis for sound opinion. Without sound public opinion democracy must inevitably fail.

**WILLARD GROSVENOR BLEYER**



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**HANDBOOK FOR  
NEWSPAPER WORKERS**





## CHAPTER I

### GRAMMATICAL DIFFICULTIES

An exhaustive discussion of all possible errors of grammar could not be presented in such a book as this, and it is not attempted in this chapter. Only those errors that are most commonly seen in newspapers are included, and the chapter, furthermore, limits itself chiefly to pointing them out through examples that have been taken mainly from newspapers and from reporters' copy. Grammatical terms and explanations are avoided as much as possible; examples of faulty and corrected sentences are used in place of the detailed explanations that a grammarian might employ. A rough classification of the kinds of errors is adopted merely for purposes of reference.

The faulty example in each case presents a common kind of grammatical error, and the corrected example following it gives one of the many ways of expressing the same idea correctly — the one way, if possible, that best illustrates the nature of the error. In certain cases, several corrected sentences are given to open up grammatical possibilities. The

## NEWSPAPER HANDBOOK

reader whose understanding of grammar is slight may look upon these errors as usages to be avoided. Since their number is comparatively small, a simple way to improve his grammar is to avoid them and to learn correct usages to take their places. Only grammatical structure is considered in this chapter, because matters of diction and style are treated in later chapters.

Several hints for better grammar may be considered before the list of errors is undertaken:

- a.* Remember that clear, logical writing is the reflection of clear, logical thinking, and that doubtful grammar usually evidences cloudy ideas.
- b.* Develop the habit of thinking out your sentences before you begin to write them.
- c.* Watch for bad grammar in the writings of others and practice correcting it, to develop the instinct for correct usage.
- d.* Learn the art of transposition. If a sentence is not smooth, correct, and clear, juggle its parts around into the proper places, instead of trying to patch it up with commas.
- e.* Remember that English is the most elastic language in the world and that there is scarcely an idea that cannot be expressed in several different grammatical ways. Try a few of them instead of being content with the first that occurs to you.
- f.* Notice that "a sentence badly started" is the most

## GRAMMATICAL DIFFICULTIES

fruitful source of bad grammar. Instead of trying to patch it up, begin it again in some other way.

- g.** When in doubt about the correctness of an expression or a construction, instead of laboring with it and arguing about it, try some other form that you know is correct. The present participle, for instance, is a cause of much difficulty; avoid it, therefore, unless you are sure of its correctness.

### 1. Errors in Verbs

- a.** A verb always agrees in number with its subject, never with its predicate:

*Wrong* — The basis of good government are honest men.

*Right* — The basis of good government is honest men.

*Wrong* — Honest men is the basis of good government.

*Right* — Honest men are the basis of good government.

*Wrong* — Flying sparks from chimneys is the chief cause of fires.

*Right* — Flying sparks from chimneys are the chief cause of fires.

*Wrong* — What we need in our universities are sportsmen, not sports.

*Right* — What (that which) we need in our universities is sportsmen, etc.

- b.** Other words between the subject and verb may obscure the agreement:

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*Wrong* — The commander, as well as his aides, were veterans.

*Right* — The commander, as well as his aides, was a veteran.

*Wrong* — Thirty-six pages of humor is the quota of this issue.

*Right* — Thirty-six pages of humor are the quota of this issue.

*Wrong* — The hobby of such musicians are symphony concerts.

*Right* — The hobby of such musicians is symphony concerts.

- c. *There*, preceding the verb, must not be allowed to confuse the agreement:

*Wrong* — There has been in every state examples of such graft.

*Right* — There have been in every state examples of such graft.

- d. Two or more singular subjects take a plural verb, regardless of the number of the predicate substantive:

*Wrong* — Brass, antimony, and tin is the basis of the alloy.

*Right* — Brass, antimony, and tin are the basis of the alloy.

- e. Singular subjects joined by *either*, *or*, *neither*, *nor*, require a singular verb:

*Incorrect* — Neither Mrs. Smith nor her son were hurt.

## GRAMMATICAL DIFFICULTIES

**Correct** — Neither Mrs. Smith nor her son was hurt.

**Incorrect** — Comment or jest are unsafe.

**Correct** — Comment or jest is unsafe. <sup>1</sup>

**Correct** — Comment and jest are unsafe. <sup>2</sup>

- f. Collective nouns cause trouble if their number is allowed to change; it is best to treat them as singular or supply "members" :-

**Wrong** — Each family must decide for themselves.

**Right** — Each family must decide for itself.

**Faulty** — The jury seated themselves.

**Better** — The members of the jury seated themselves.

- g. *Some one, somebody, anybody, every one, everybody, no one, none, nobody, and one* — all of these take singular verbs:

**Wrong** — None of the men were hurt.

**Right** — None of the men was hurt.

- h. The auxiliary of the future tense is frequently confused with the verb denoting volition, determination, or promise. The proper usage is as follows:

**Future** — I shall; thou wilt; he will; we shall; you will; they will.

**Determination** — I will; thou shalt; he shall; we will; you shall; they shall.

- i. In the question form, the same distinction between future and volition holds. The following are future tense:

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*Incorrect* — Will I go? — Shall they be there?

*Correct* — Shall I go? — Will they be there?

- j. In *should* and *would*, a similar distinction maintains:

*Future conditional* — I should; thou wouldst; he would; we should; you would; they would.

*Volition* — I would; thou shouldst; he should; we would; you should; they should.

- k. In questions, use the form that is expected in the answer:

*Incorrect* — Would you go if you were called?

*Correct* — Should you go if you were called?

(*Answer*: I should.)

- l. In indirect quotation, the verb corresponds to that which would be used in direct quotation:

*Incorrect* — I thought that he should go.

*Correct* — I thought that he would go. (*Direct*: "He will go.")

*Incorrect* — He told them that he would be there.

*Correct* — He told them that he should be there.

(*Direct*: "I shall be there.")

- m. After a past tense, infinitives should not be changed to a past tense:

*Wrong* — It was unnecessary for you to have been there.

*Right* — It was unnecessary for you to be there.

*Wrong* — I hoped to have come in time.

*Right* — I hoped to come in time.

## GRAMMATICAL DIFFICULTIES

- [ n.** In indirect quotation after a past tense, subordinate verbs should not be changed to the past tense unless the past was used in the direct quotation. Keep the tense of the original statement:

*Wrong* — He declared that China was entitled to America's aid. (*Direct* — He declared, "China is entitled to America's aid.")

*Right* — He declared that China is entitled to America's aid.

- o.** The use of the present tense for the future, although correct in headlines, is a questionable practice in other parts of the paper:

*Faulty* — Mr. Smith goes to Milwaukee this week — Mrs. Jones is giving a party tonight.

*Better* — Mr. Smith will go to Milwaukee this week — Mrs. Jones will give a party tonight.

- p.** Omission of auxiliaries and other parts of verbs, especially when they are different, is bad usage:

*Wrong* — One fireman was injured and two killed in a fire that, etc.

*Right* — One fireman was injured and two were killed in a fire, etc.

*Wrong* — The building was rented, a sign placed over the door, and visitors welcomed into the new home.

*Right* — The house was rented, a sign was placed over the door, and visitors were welcomed into the new home.

*Wrong* — He did what many others have and are doing.

## NEWSPAPER HANDBOOK

*Right*—He did what many others have done and are doing.

*Wrong*—It was a club which planned, and we hoped would do big things.

*Right*—It was a club which planned to do, and we hoped would do, big things.

- q. The double negative causes trouble for some writers:

*Wrong*—We couldn't find him nowhere.

*Right*—We couldn't find him anywhere.

- r. *Hardly, scarcely, only, and but*, which imply the negative, frequently cause a double negation:

*Wrong*—We couldn't hardly hear the whistle.

*Right*—We could hardly hear the whistle.

*Wrong*—He didn't sell scarcely any books.

*Right*—He sold scarcely any books.

*Wrong*—Trains do not run only on weekdays.

*Right*—Trains run only on weekdays.

- s. The passive voice is often awkwardly used. The average writer is inclined to use the passive too much and may improve his style by changing many of his passive verbs into active verbs:

*Awkward*—The program was opened by the playing of "Pensive" by Herbert Henke on the cello accompanied by Miss Smith.

*Better*—Herbert Henke opened the program by playing "Pensive" on the cello, accompanied by Miss Smith.

*Awkward*—W. B. Wright was found guilty of murder in drowning his wife, by a jury.



## GRAMMATICAL DIFFICULTIES

*Better* — A jury found W. B. Wright guilty of murder in drowning his wife.

*Awkward* — Your letter was received and read by me.

*Better* — I received and read your letter.

- t. The passive voice should be avoided when the agent is not clear:

*Faulty* — French school children are being fed publicly twice a day in an effort to save them by superfeeding.

*Better* — Relief workers are feeding French school children at public expense twice a day in an effort to save them through superfeeding.

*Faulty* — To operate the tool, the rings are placed around the expansion band, inserting the tongue at the end of the lever.

*Better* — To operate the tool, the machinist places the rings around the expansion band, inserting the tongue at the end of the lever.

- u. The auxiliary *would* should not be used to express continuous or frequent repetition of action in the past:

*Faulty* — The song had in parts the wailing notes of Hawaiian music, and then would change to a quicker rhythm.

*Better* — The song had in parts the wailing notes of Hawaiian music and then at times changed to a quicker rhythm.

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### 2. Errors in Infinitives

- a. Split infinitives lack emphasis because the adverb is submerged and deprived of force — the infinitive should be considered one word:

*Weak* — He was ordered to personally inspect the plant.

*Better* — He was ordered personally to inspect the plant.

*Or* — He was ordered to inspect the plant personally.

*Weak* — To really understand punctuation one must be logical.

*Better* — Really to understand punctuation one must be logical.

- b. The infinitive sign *to* should be repeated in a series of infinitives:

*Faulty* — He began to advertise, dress his windows, and in general spruce up his business.

*Better* — He began to advertise, to dress his windows, and in general to spruce up his business.

### 3. Errors in Participles and Gerunds

- a. The present participle (the verb form ending in *ing*) is used either as an adjective or as a verbal noun. In the latter case, it is called a *gerund*. Difficulty results from the confusion of the two uses, as is illustrated by the following examples. The past participle, in its use as an adjective, is also a source of trouble.

## GRAMMATICAL DIFFICULTIES

- b. When placed at the beginning of a sentence, a participle (verbal adjective) must modify the subject of the sentence; if it does not, it is the objectionable "dangling participle":

*Wrong* — Having eaten ham for dinner, a glass of water pleased me immensely.

*Right* — Having eaten ham for dinner, I enjoyed a glass of water.

*Wrong* — Being one of the home papers, I have read the *Democrat* regularly for years.

*Right* — Being one of the home papers, the *Democrat* is the newspaper that I have read regularly for years.

*Better* — As the *Democrat* is one of the home papers, I have read it regularly for years.

- c. When placed later in the sentence, the participle is faulty and "dangling" if it does not modify a noun or other substantive:

*Faulty* — Between one and two millions of people die annually and four millions are ill, causing a total annual loss of three billion to the nation.

*Better* — Between one and two millions of people dying annually and four millions being ill cause a total annual loss of three billion to the nation.

*Faulty* — There will be 275 miles of gravel roads and 325 miles of concrete, making a total of 600.

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*Better* — The 275 miles of gravel roads and 325 miles of concrete, which are to be built, will total 600 miles.

*Faulty* — He came home partly blind, caused by mustard gas.

*Better* — He came home partly blind, as a result of mustard gas.

*Faulty* — Some 5,525 have attended the course, not counting the dairy students.

*Better* — Some 5,525 have attended the course, and this total does not include the dairy students.

- d. *Thus*, or *thereby*, introducing the participle, does not alter the fact that the participle must modify a substantive to avoid being an awkward "dangling participle":

*Faulty* — Any man under 30 is eligible, thus opening a large field of candidates.

*Better* — As any man under 30 is eligible, a large field of candidates is thus opened.

*Faulty* — Bonus checks will be deposited at the banks, thereby facilitating quick payment.

*Better* — Bonus checks will be deposited at the banks to facilitate quick payment.

- e. The absolute phrase, which is an attempt to use a participle in the place of a clause or sentence, is weak, straggling, and lacking in emphasis:

*Faulty* — Wisconsin won easily from the Hawkeyes, the score being 12 to 6.

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*Better* — Wisconsin won easily from the Hawkeyes by a score of 12 to 6.

*Faulty* — Funeral services were held at 5:30, the Rev. W. H. Smith officiating.

*Better* — Funeral services were held at 5:30, and the Rev. W. H. Smith officiated.

*Better* — Funeral services were read at 5:30 by the Rev. W. H. Smith.

- f. In the matter of time, the participle must correspond with the verb:

*Faulty* — He left town on Monday, arriving in Chicago on Thursday.

*Better* — He left town on Monday and arrived in Chicago on Thursday.

*Faulty* — It is an old-fashioned hotel, being opened in 1873.

*Better* — It is an old-fashioned hotel, having been opened in 1873.

- g. Participles are frequently used in places where relative clauses would be stronger and clearer:

*Hazy* — Those arriving late will not be admitted.

*Clearer* — Those who arrive late will not be admitted.

*Hazy* — Any student registered in any university offering instruction in medicine is eligible.

*Clearer* — Any student is eligible who is registered in any university that offers instruction in medicine.

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- h.** A noun modifying a gerund should be in the possessive case:

*Correct*—The signal went out without the towerman's noticing it.

- i.** With the passive voice, a gerund or participial phrase causes especial difficulty if the noun or other substantive that it is expected to modify is not expressed or is not the subject of the sentence:

*Incorrect*—In estimating costs, the overhead must always be considered.

*Correct*—In estimating costs, printers must consider overhead.

*Correct*—In the estimating of costs, overhead must always be considered.

*Incorrect*—In talking to Smith recently, he told me about his accident.

*Correct*—In talking to me recently, Smith told me about his accident.

*Correct*—In talking to Smith recently, I heard his version of his accident.

- j.** Gerunds (verbal nouns) should not be used in parallel construction with nouns:

*Incorrect*—Designing, installing, and sometimes submarine hunts were among his duties.

*Correct*—The designing and installing of apparatus and sometimes the hunting of submarines were among his duties.

*Correct*—Designing and installing apparatus and sometimes hunting submarines, he found his duties varied.

## GRAMMATICAL DIFFICULTIES

*Correct*—Apparatus design and installation and sometimes submarine hunts were among his duties.

*Correct*—To design and to install apparatus and sometimes to hunt submarines were among his duties.

- k. Participles (verbal adjectives) that are used when gerunds (verbal nouns) are needed cause confusion:

*Awkward*—Behind her work are thirty years of experience mingling with foreigners.

*Clearer*—Behind her work are thirty years of experience in mingling with foreigners.

### 4. Errors in Nouns and Pronouns

- a. The possessive case of an impersonal noun is to be avoided especially when the noun is the object of suggested action; many writers avoid the possessive case of an impersonal noun in any case:

*Faulty*—The anarchists' deportation was just.

*Better*—The deportation of anarchists was just.

*Faulty*—The building's roof will be raised.

*Better*—The roof of the building will be raised.

- b. Uncertain pronoun reference destroys clearness, and the insertion of the antecedent in parentheses is a weak apology:

*Not clear*—Hall told his victim that he would soon be rich.

*Weak*—Hall told his victim that he (the victim) would be rich.

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*Clearer* — Hall promised to make his victim rich.

- c. A pronoun must agree in number and gender with its antecedent; when pronouns refer to both sexes, the masculine is sufficient:

*Faulty* — When a child sees something they want, it is usually necessary for one of their parents to come with them to buy.

*Better* — When a child sees something it wants, it is usually necessary for one of its parents to come with it to buy.

*Faulty* — Every student will select their own course.

*Faulty* — Every student will select his or her own course.

*Better* — Every student will select his own course.

- d. Pronouns should not refer to a noun that is subordinate grammatically:

*Faulty* — As the servants' quarters were on the third floor, they were not aware of the fire until too late.

*Better* — As the servants were quartered on the third floor, they were not aware of the fire until too late.

*Faulty* — In the inventor's progress to wealth, he meets avarice.

*Better* — In his progress to wealth, the inventor meets avarice.



## GRAMMATICAL DIFFICULTIES

- e. Pronouns cannot refer to a noun that is not expressed :

*Faulty* — It was "Filipino Night," and the entire program was given by them.

*Better* — It was "Filipino Night," and the entire program was given by natives of the islands.

*Faulty* — The first self-binding machine, the wire binder, was soon followed by the twine binder, which is the system in use today.

*Better* — The first self-binding machine, the wire binder, was soon followed by the twine binder, which was based on the principle in use today.

*Faulty* — Henry is a farmer, which occupation is an arduous one.

*Better* — Henry is engaged in farming, which is an arduous occupation.

- f. Predicate nouns and pronouns after all forms of the verb *to be* except the infinitive should be in the nominative case:

*Correct* — It is I. It was he whom I saw.

- g. The subject of an infinitive is always in the objective case:

*Correct* — They believed her to be dead. I told him to go.

- h. The object of a verb is always in the objective case regardless of transposition:

*Incorrect* — Who did they name?

*Correct* — Whom did they name?

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- i. Objects of prepositions are always in the objective case:

*Incorrect*—This is evidently from John and she. Between he and I there is an ancient grudge.

*Correct*—This is evidently from John and her. Between him and me there is an ancient grudge.

- j. Appositives agree in case with the nouns or pronouns with which they are in apposition:

*Incorrect*—He saw both of us, John and I. The two of us, John and me, are going. Let's you and I go.

*Correct*—He saw both of us, John and me. The two of us, John and I, are going. Let's (Let us) you and me go.

- k. *Than* is followed by the nominative case because it is a subordinate conjunction, not a preposition, and a verb is understood:

*Incorrect*—He is heavier than me.

*Correct*—He is heavier than I (am).

- l. The case of a relative pronoun depends upon the relation of the pronoun to the words of its own clause, not upon the case of its antecedent:

*Faulty*—Mr. Smith could not make a statement as to whom will be asked to take the position.

*Better*—Mr. Smith could not make a statement as to who will be asked to take the position.

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*Faulty* — This is the man who I saw.

*Better* — This is the man whom I saw.

*Faulty* — You may nominate whomever is willing to accept.

*Better* — You may nominate whoever is willing to accept.

- m. An idea, expressed in a phrase or clause, cannot serve as antecedent of a relative pronoun — a noun or pronoun is needed:

*Faulty* — The revising of the tariff cannot be effectively done by congress, which is often overlooked.

*Better* — The revising of the tariff cannot be effectively done by congress, a fact which is often overlooked.

*Faulty* — Subscriptions are coming in every day, which of course lessens the number of copies for public sale.

*Better* — Subscriptions, which are coming in every day, lessen the number of copies for public sale.

- n. The indefinite *they* or *it* should be avoided as a sentence beginning:

*Faulty* — They had a bad fire in Springdale today.

*Better* — A bad fire occurred in Springdale today.

*Faulty* — It says in the constitution that, etc.

*Better* — The constitution says that, etc.

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- a. *Some one, somebody, anybody, every one, everybody, no one, none, nobody, and one* — all of these are singular in number:

*Incorrect* — None of them have arrived.

Everybody is going to buy their own ticket.

*Correct* — None of them has arrived. Everybody is going to buy his own ticket.

### 5. Errors in Adverbs and Adjectives

- a. *There* as a sentence beginning is to be avoided because it lacks emphasis and wastes space:

*Weak* — There were two hundred soldiers who received bonuses.

*Better* — Two hundred soldiers received bonuses.

*Or* — Exactly 200 soldiers received bonuses.

- b. Adverbs should not be so placed that it is difficult to tell which of several verbs they modify:

*Faulty* — The convention which is in session at the capitol today elected the following officers:

*Better* — The convention which is in session at the capitol elected today the following officers:

- c. *However, nevertheless, moreover, etc.*, are weak introductions to sentences; place them inside:

*Faulty* — However, the board of directors is the final authority.

*Better* — The board of directors, however, is the final authority.

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- d. *Only, merely, just, almost, ever, hardly, scarcely, and quite* should be kept in their proper places:

*Wrong* — Henry is the tallest man I almost ever saw.

*Right* — Henry is almost the tallest man I ever saw.

*Wrong* — I don't ever expect to go again.

*Right* — I don't expect ever to go again.

*Wrong* — I only want to speak to him.

*Right* — I wish only to speak to him.

- e. In using *looks, sounds, stands*, and similar verbs, the writer must determine whether to employ an adverb or adjective:

*He looks keenly.* This tells his way of looking.

*He looks keen.* This describes him.

*The violin sounds clear.* This describes the violin.

*The violin sounds clearly.* This describes the way it is heard.

- f. Needless adverbs should be avoided, especially when they are redundant:

*Redundant* — She repeated the call again.

- g. Comparatives and superlatives usually need to be completed:

*Incomplete* — He is the greatest pilot. (Greatest of whom?)

*Complete* — He is the greatest pilot on the river.

*Incomplete* — He said that farmers are learning the greater advantage of the tractor. (Greater than what?)

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*Better* — He said that farmers are learning the greater advantage of the tractor as compared with the horse.

- h. With comparatives, the adjective is often wrongly used in place of the adverb :

*Incorrect* — The new car responds quicker than the old.

*Correct* — The new car responds more quickly than the old.

- i. Comparative adjectives and completing correlatives must be used with similar elements :

*Incorrect* — The smell of an automobile is worse than a polecat.

*Correct* — The smell of an automobile is worse than the odor of a polecat.

- j. Omission or misuse of *other* with comparatives and superlatives spoils sentence logic :

*Faulty* — An Englishman is more stubborn than any man.

*Better* — An Englishman is more stubborn than any other man.

*Faulty* — Our navy will be stronger than any other navy of twice its age.

*Better* — Our navy will be stronger than any navy of twice its age.

*Faulty* — France is the thriftiest of all other nations.

*Better* — France is the thriftiest of all nations.

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- k. Conjunctive adverbs must be completed separately:

*Faulty* — This test is as delicate, if, indeed not more so, than the so-called finger test.

*Better* — This test is as delicate as, if indeed not more delicate than, the so-called finger test.

*Better* — This test is as delicate as the so-called finger test, if indeed it is not more delicate.

### 6. Errors in Prepositions

- a. All prepositions that are needed with nouns or verbs should be included, especially when the verbs require different prepositions:

*Wrong* — These people show little aptitude or tendency to abstract reasoning.

*Right* — These people show little aptitude for, or tendency to, abstract reasoning.

- b. One preposition cannot do the work of two, especially when one belongs to a verb and the other to a relative pronoun:

*Wrong* — The defense was quibbling as to whom the revolver belonged. (*Complete form:* as to to whom.)

*Right* — The defense was quibbling over the ownership of the revolver.

- c. Omission of prepositions in phrases of time is a common and faulty newspaper practice:

*Faulty* — The next year he studied at Leipzig.

*Better* — During the next year he studied at Leipzig.

*Faulty* — The dance will take place Friday.

*Better* — The dance will take place on Friday.

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- d. In a series of prepositional phrases, the preposition should be repeated when there is possible ambiguity:

*Faulty* — There was mud on the wheels, which were of the disc variety, the windshield, and even the top of the car.

*Better* — There was mud on the wheels, which were of the disc variety, on the windshield, and even on the top of the car.

- e. Several prepositional phrases modifying the same verb should be grouped together:

*Faulty* — With deliberate, analytical presentation, Dr. Butler described with skill and simplicity the forces at work today.

*Better* — With deliberate, analytical presentation and with skill and simplicity, Dr. Butler described the forces at work today.

- f. An illogical *of*-phrase is often used to complete a superlative:

*Faulty* — It is the smallest of any college in America.

*Better* — It is the smallest college in America.

*Faulty* — Birch makes the best canoes of all woods.

*Better* — Birch is the best wood for canoes.

*Faulty* — Mechanical pulp gives the cheapest paper of all pulps.

*Better* — Mechanical pulp gives the cheapest of all pulp papers.



## GRAMMATICAL DIFFICULTIES

### 7. Errors in Clauses

- a. As an independent sentence cannot be used as subject or predicate of a verb, it must be changed into a substantive clause:

*Incorrect* — I did not see him is the reason I came back.

*Correct* — That I did not see him is the reason I came back.

*Better* — I came back because I did not see him.

*Incorrect* — The crux of the matter is labor is getting stronger.

*Correct* — The crux of the matter is that labor is getting stronger.

*Incorrect* — The difference between them is steel is harder.

*Correct* — The difference between them is that steel is harder.

*Incorrect* — No betterment of the desperate print situation is seen for the year 1920, was the general conviction.

*Correct* — No betterment of the desperate print situation is seen for the year 1920, in the general opinion.

- b. If the substantive, or noun, represented by the clause, needs a preposition to tie it into the sentence, the relation should be clear:

*Incorrect* — A city should buy in a manner analogous to that which a business house buys.

*Correct* — A city should buy in a manner analogous to that in which a business house buys.

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*Better* — A city should buy as a business house buys.

- c. A *when*-clause cannot be used as a predicate noun:

*Incorrect* — Intoxication is when a person loses part of his faculties.

*Correct* — Intoxication is a condition in which a person loses part of his faculties.

*Better* — Intoxication is a partial loss of the faculties.

- d. Faulty subordination results from burying the latest action of the sentence in a *when*-clause while earlier, less important, explanatory matter has the principal verb. Nine times out of ten, a *when*-clause at the end of a sentence evidences faulty subordination, and the remedy is to subordinate the earlier clause:

*Incorrect* — I was walking down Main street, when I heard a shot.

*Correct* — While I was walking down Main street, I heard a shot.

*Incorrect* — The condition develops into tuberculosis, when a total collapse may result.

*Correct* — After the condition has developed into tuberculosis, a total collapse may result.

- e. To pile up subordinate clauses, one upon the other, is awkward:

*Faulty* — Lieut. Baker was killed by a shell while Kennedy was killed while on his way through the trench.

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*Better* — Lieut. Baker was killed by a shell, and Kennedy was killed while on his way through the trench.

*Faulty* — The bear looks forward to the winter when he must break the ice in his tank when he takes his morning bath.

*Better* — The bear looks forward to the winter when he must break the ice in his tank to take his morning bath.

*Faulty* — There was an improvement in Wyoming where the bulk of the miners returned to work in the Rock Springs district where alien radicals were blocking operations.

*Better* — Wyoming showed improvement in that the bulk of the miners returned to work in the Rock Springs district where alien radicals had been blocking operations.

*Faulty* — He called the next witness who was the negro who found the revolver which was shown as exhibit A.

*Better* — He called as the next witness the negro who found the revolver shown as exhibit A.

- f. Confusion often results from the attaching of a *where*-clause to the end of a sentence to present action *later* than the action of the principal verb. In the following faulty sentences, the writer used the *where*-clause as a temporal clause to present further or later action, but to the reader the *where*-clause appears to be used adjectively to tell something about a person or place. In the last example,

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the clause is correct because in that case *where* means *the place in which*:

*Faulty* — He moved to New York where he lived for twenty years.

*Better* — He moved to New York and lived there for twenty years.

*Faulty* — Viscount French proceeded immediately to the viceregal lodge where he had luncheon as usual.

*Better* — Viscount French, proceeding immediately to the viceregal lodge, had luncheon there as usual.

*Correct* — He does not know where he lost his watch.

- g. An idea, expressed as a phrase or clause, cannot be antecedent of a relative clause; a noun or pronoun is needed:

*Faulty* — They will take no action until the freshmen have an opportunity to get caps, which will be not later than Monday.

*Better* — They will not take action until the freshman have an opportunity to get caps, but this must be done not later than Monday.

*Faulty* — The government formally took over the invention, which assured the best of co-operation.

*Better* — The government formally took over the invention, a move which assured the best of co-operation.

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*Faulty* — Brown is said to be against the bond issue, which is a wrong impression.

*Better* — The impression that Brown is against the bond issue is wrong.

- h.** If a relative clause is not close to the noun it modifies, confusion results:

*Awkward* — He showed the chain to his father and the guests which he had found on the porch.

*Better* — He showed to his father and the guests the chain which he had found on the porch.

*Awkward* — He does not object to an income tax for general purposes which is fairly distributed.

*Better* — He does not object to an income tax for general purposes if it is fairly distributed.

- i.** The sandwiching of a principal clause between subordinate clauses is to be avoided:

*Faulty* — When he begins a piece of work, he punches the time clock, as he goes into the shop.

*Better* — When he goes into the shop to begin a piece of work, he punches the time clock.

*Faulty* — If we accept Logan's proposal, we shall be without a mayoralty candidate, if Jones is not acceptable.

*Better* — If we accept Logan's proposal and if Jones is not acceptable, we shall be without a mayoralty candidate.

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- j. The *so-habit* is a failing of amateurs and a serious fault in narrative writing. The best remedy is to place a causal clause first. A clause beginning with *so* is entirely correct, however, when *so* means *so that* (see third example). The feeble tying together with *then* or *also* is likewise amateurish:

*Amateurish* — He failed to raise the ten thousand, so the firm was dissolved.

*Better* — Because he failed to raise the ten thousand, the firm was dissolved.

*Correct* — Smith raised \$10,000 so (so that) the firm could be saved.

*Amateurish* — We talked a while, then he begged a cigarette.

*Better* — After we had talked awhile, he begged a cigarette.

- k. *Due to* and *owing to* should not be used in place of *because*, except with a noun:

*Faulty* — Taxes will not be lower this year, due to the paving program.

*Better* — Taxes will not be lower this year, because of the paving program.

*Correct* — The increased taxes are due to the paving program.

- l. An incomplete clause whose subject is not the subject of the main clause is misleading:

*Incorrect* — When eight years old, Jack's mother died.

*Correct* — When eight years old, Jack lost his mother.

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### 8. Errors in Sentences

- a. Nothing less than a complete declarative statement, with an independent verb, can be used as a sentence, except when a repetition of part of the preceding statement is implied:

*Wrong* — He made one point. The fact that money is tight.

*Right* — He made one point: namely, that money is tight.

*Right* — He made the one point that money is tight.

- b. Unity demands that a sentence confine itself to one topic and to topics closely related to the main topic:

*Faulty* — Mrs. Sweeny was dragged 50 feet by the car and was taken to St. Luke's hospital in an ambulance that was hastily summoned.

- c. Abrupt and unnecessary changes of subject and needless changes from active to passive voice impede a sentence:

*Faulty* — They turned back into the office, and immediately a newsboy was heard.

*Better* — They turned back into the office and immediately heard a newsboy.

*Better* — As they turned back into the office, they heard a newsboy.

*Faulty* — They went before a notary, and within fifteen minutes their signatures were affixed.

*Better* — They went before a notary and affixed their signatures within fifteen minutes.

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*Faulty* — He called for help, but, instead of assistance, the boys jeered at him.

*Better* — He called for help but, instead of assistance, received only jeers from the boys.

- d. In parallel constructions, the series must be made of similar grammatical elements:

*Faulty* — The prisoner began to roll his eyes and blubbering.

*Better* — The prisoner began rolling his eyes and blubbering.

*Or* — The prisoner began to roll his eyes and to blubber.

*Faulty* — The new marshal says he is determined to enforce the ordinances against chickens running at large and riding bicycles on the sidewalks.

*Better* — The new marshal says he is determined to enforce the ordinances against allowing chickens to run at large and against riding bicycles on the sidewalks.

*Faulty* — His new house is low, broadgabled, and stands alone.

*Better* — His new house is low and broadgabled and it stands alone.

*Faulty* — The scouts' unit consists of boys who know the woods and about animals and how to light a fire.

*Better* — The scouts' unit consists of boys who know the woods and animals and who can light a fire.



## GRAMMATICAL DIFFICULTIES

- e. Logical order of modifiers is an essential element of clearness:

*Faulty* — They were removed today from the various police stations where they were lodged last night to the county jail.

*Better* — They were removed today to the county jail from the police stations where they were lodged last night.

*Faulty* — Eighteen prisoners were lodged at 1 o'clock by Hoyne detectives in the West Chicago police station.

*Better* — Hoyne detectives at 1 o'clock lodged eighteen prisoners in the West Chicago station.

*Faulty* — Jones is charged in Washington with scaring half of the "reds" the government wants into cover with his raids.

*Better* — Jones is charged in Washington with scaring into cover by his raids half of the "reds" whom the government wants.

*Faulty* — Harris said that he expects to indict 1,500 for conspiracy to overthrow the government before he is through.

*Better* — Harris said that, before he is through, he expects to indict 1,500 for conspiracy to overthrow the government.

*Faulty* — Everybody in the country is interested in the great work of wiping out illiteracy except congress.

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*Better* — Everybody in the country, except congress, is interested in the great work of wiping out illiteracy.

- f. The sandwiching of a clause between a subject and a second verb often gives amusing results:

*Faulty* — Bud dropped into the trench where the wounded German lay and kicked open the dugout barrier.

*Better* — After dropping into the trench where the wounded German lay, Bud kicked open the dugout barrier.

*Faulty* — William Roeder, a farmer, was fatally injured when his house collapsed and died a few hours later.

*Better* — William Roeder, a farmer, died a few hours after receiving fatal injuries in the collapse of his house.

- g. To pile up *so* and *such* is awkward:

*Faulty* — Their efficiency was so great that during the experiment the chaser was guided with such skill that a plot of its course agreed with other observations.

*Better* — Their efficiency was so great that during an experiment in guiding a chaser, a plot of its course agreed with other observations.

- h. The correlatives, *not only, but also, as well as*, are easily misplaced; they should precede *similar* sentence elements:

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*Awkward* — The train not only passed the signal but also the blazing torpedo.

*Better* — The train passed not only the signal but also the blazing torpedo.

*Awkward* — Housekeepers should keep budgets as well as any other business manager.

*Better* — Housekeepers, as well as other business managers, should keep budgets.

*Awkward* — The purpose is to encourage young men to make a study not only of dairy products, but also to prepare for field work.

*Better* — The purpose is to encourage young men, not only to make a study of dairy products, but also to prepare for field work.

- i. Repeated use of the same word in different senses in the same sentence should be avoided:

*Faulty* — He said that he told me that this was the car that I wanted in the first place.

*Better* — He had told me, he insisted, that this was the car which I wanted to buy in the first place.

*Faulty* — The present difficulty is due to a great extent to our relations to Mexico.

*Better* — The present difficulty is largely due to our relations with Mexico.

- j. Straggling sentences result from the attaching of infinitive phrases containing important action:

*Weak* — Slush and water turned to ice upon the sidewalk, to the inconvenience of pedestrians.

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*Better* — Slush and water turning to ice on the sidewalks inconvenienced pedestrians.

*Weak* — The young monkey frisks about the cage, to the delight of his mother and the amusement of zoo visitors.

*Better* — The young monkey, with his frisking about the cage, delights his mother and amuses zoo visitors.

- k. *And, but*, and other co-ordinate conjunctions should be used to connect *like* grammatical elements; words with words, phrases with phrases, and clauses with clauses; not words with phrases or clauses, or phrases with clauses:

*Incorrect* — W. H. Smith, editor of the Republican, and who is now enjoying a vacation, will address the gathering.

*Correct* — W. H. Smith, editor of the Republican, who is now enjoying a vacation, will address the gathering.

*Incorrect* — The first aëro squadron, the army's oldest aviation organization, but which is soon to be demobilized, will, etc.

*Correct* — The first aëro squadron, which is the army's oldest aviation organization but which is soon to be demobilized, will, etc.

*Incorrect* — He sold more stock, but which was mainly water.

*Correct* — He sold more stock, but it was mainly water.

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*Incorrect* — Five men are held in New Haven in connection with the sale of whisky, alleged to have contained wood alcohol and which, it is claimed, caused the death of nearly 60 persons.

*Correct* — Five men are held in New Haven in connection with the sale of whisky which is alleged to have contained wood alcohol and to have caused the death of nearly 60 persons.

## CHAPTER II

### LOGICAL PUNCTUATION

Punctuation is not difficult for the writer who considers it logically. It is largely a matter of common sense, rather than of rules. Punctuation has developed and changed like other tools of writing, and present-day tendencies in newspaper writing are steadily in the direction of simplifying punctuation usages. Newspaper writers, therefore, must solve the punctuation problem through study of the needs of their writing, keeping clearness, simplicity, and ease of reading as their aims. The suggestions in the following pages should not be looked upon as rules so much as explanations of the most common newspaper practices.

Young writers are often confused by the seeming variance in usage supported by different writers and authorities; certain beginners, in fact, use this variance as an excuse for illogical, hit-or-miss punctuation. One may simplify the problem by separating the usages that are fixed from those that vary.

## LOGICAL PUNCTUATION

(1) In this chapter, the fixed rules about which there is no question are the following: the rules for the colon, period, question mark, apostrophe, all but one of the quotation rules, all but two of the comma rules, and all but one of the semicolon rules. (2) Varying usage is seen only in two of the comma rules (14a and 14b), in one of the semicolon rules (15c), and in some of the rules of the quotation mark, exclamation point, dash, hyphen, parenthesis, and bracket.

The following principles are, in general, a good basis for newspaper punctuation:

- a. Punctuation was invented to make writing clear and easy to read. Use marks enough to insure clearness — and no more.
- b. Do not use a punctuation mark unless you see a logical reason for it. Consider each case logically and *have a reason for every mark you use*. Be ready to defend your usage.
- c. Too much punctuation is as bad as too little. Do not scatter commas broadcast. Each takes space and should be worth it.
- d. Uniformity in punctuation is the desideratum.

In the study of punctuation, the various uses of punctuation marks fall into three classes on the basis of their purpose: (1) marks used to separate entire sentences; these include the period, the ques-

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tion mark, the exclamation mark, the colon at the end of an introductory sentence, and the quotation mark when concerned with entire sentences; (2) marks used to separate parts of sentences; these include the comma and semicolon in all their uses and the dash in most of its uses; (3) marks used with individual words, parts of words, or figures; these include certain uses of the colon, certain uses of the period, the uses of the hyphen, the uses of the apostrophe, and some of the uses of quotation marks.

### I. MARKS USED TO SEPARATE SENTENCES

#### 9. Period

*Use the Period:*

- a. To end every declarative or imperative sentence. (For other uses of the period see Section 19.)

#### 10. Question Mark

*Use the Question Mark:*

- a. After a direct question, but not after an indirect question:  
    "Who is to blame?" I asked. *But* — I asked who was to blame. *Not* — I asked who was to blame?
- b. Rarely, in parentheses, to express a doubt concerning fact or figure. This is seldom seen in newspapers and is decidedly objectionable when its purpose is supposedly humorous or ironical, as in the second example:



## LOGICAL PUNCTUATION

When the society was founded in 1843 (?), it was a novelty. His friendly (?) advances will not mislead us.

### 11. Exclamation Point

*Use the Exclamation Point:*

- a. Rarely, to close an exclamatory sentence. This usage is becoming less and less frequent in newspapers.
- b. Rarely, after an interjection. In newspapers the comma usually takes the place of the exclamation point:

Oh, see here, I told you what to do.

### 12. Quotation Marks

*Use Quotation Marks:*

- a. To set off words or sentences quoted from another writer or speaker. (For complete quotation rules see Section 22.)

### 13. Colon

*Use the Colon:*

- a. At the end of a sentence introducing a list or a quotation if the latter begins a new paragraph:  
The following officers were elected: John H. Harvey, Marinette, president; Dr. E. J. Brown, Tomah, secretary; etc.  
The speaker said in part:  
"There was a time when such an idea would have been laughed at, but now," etc.  
(For other colon rules see Section 18.)

## II. MARKS USED TO SEPARATE PARTS OF SENTENCES

### 14. Comma

*Use the Comma:*

- a. To separate the co-ordinate clauses of a compound sentence, connected by a conjunction, *only* when the subjects of the clauses are different. (A compound sentence is made up of clauses each of which might stand as a separate sentence.):

*E.g.*— He enlisted in the army and then he was transferred to the intelligence branch.  
(Comma not needed before *and*.)

*But*— The injured man sued the city, and his employer paid the costs of the suit. (Unless comma is used before *and* to show beginning of new clause, *employer* appears to be part of predicate of *sued*.)

- b. To separate the clauses of a complex sentence *only* when the dependent clause precedes. (A complex sentence is made up of a principal clause and one or more dependent clauses beginning with *if*, *when*, *where*, *since*, *because*, *as*, etc.):

*E. g.*— Jones may have the job if you will accept the responsibility. (Comma is not needed before *if*.)

*But*— If you will accept the responsibility, Jones may have the job. (Comma needed to show end of dependent clause.)

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- c. To separate the succeeding members of a list, or series of parallel words, parallel clauses, parallel phrases. Preferable usage places the comma between the last two members, whether or not there is a conjunction, because the purpose of the comma is to show the extent of each member rather than the omission of a possible conjunction. (Notice how omission of comma makes a pair of the last two members in this: The ribbons displayed were green, blue, red, black and white.) For example:
1. *Nouns*.—The infantrymen carried rifles, packs, entrenching tools, and rations. (Notice changed meaning if comma is omitted before *and*.)
  2. *Adjectives*.—The lawn is green, cool, and inviting.
  3. *Adverbs*.—He arose slowly, painfully, and grumblingly.
  4. *Parallel clauses*.—When factories hum, when waving crops fill the fields, when the banker counts in peace, war is a thunderbolt.
  5. *Parallel phrases*.—With downcast eyes, with arms hanging limply, and with feet shuffling awkwardly, the fugitives trailed by.
- d. In pairs—in the places where our forefathers might have used parentheses—to set off explanatory matter placed in the sentence. Just as you would not omit the second of a pair of parentheses, avoid omitting the second of such a pair of commas. Here are some cases:

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1. *Substantives in direct address*.—Come here, John, and tell me about it.
2. *Appositives*.—Henry Jones, State street grocer, represented the retailers.
3. *Absolute phrases*.—He declared that, such being the case, we should not approve the application.
4. *Geographical names explaining preceding names*.—He removed to Evansville, Ohio, in March.
5. *Explanatory expressions, in connection with direct or indirect quotation*.—"Co-operation in marketing," he declared, "is a coming need." Such an example, he said, is the case in hand.
6. *Interjections*, such as *oh*, *alas*, *well*, and *yes*, *no*.—It is, alas, too late! Yes, I shall go.
7. *Year used as part of date*.—On June 23, 1918, he resigned.
8. *Such as and its object*.—Certain trees, such as red oaks, do not shed their dead leaves until spring.
9. *Non-restrictive phrases and clauses* (but not restrictive):

*Non-restrictive*.—Dr. Samuel Jones, who is a surgeon as well as a physician, handled the case. (This modifying clause is not strictly necessary to clearness.)

## LOGICAL PUNCTUATION

*Restrictive.*—The man who owns this house is away. (To remove this *who*-clause changes the meaning.)

10. *Words or phrases with parenthetical function.*

—The man who said that is, I believe, unfair. When they arrived, therefore, they agreed.

11. *Dependent clauses preceding principal clauses or buried in the middle of the sentence.*—I shall start at once and, if I arrive in time, I shall send him back.

*Do Not Use the Comma:*

- a. Merely to indicate pauses and to avoid misunderstandings. Newspaper English should be so direct, simple, and straightforward that no such artificial clarification is needed. Rearrange the sentence to clear it:

*E.g.*—Shortly after he moved to Winona.

*Correct it thus:* He moved to Winona shortly after, *or* Shortly afterward he moved to Winona.

- b. Before the first member of a series:

Among those who attended were Henry Jones, J. R. Sawyer, and John Brown. (Use no comma after *were*.)

- c. Before a substantive clause beginning with *that*, *what*, *how*, etc., in indirect quotation following *said*, *thought*, *asked*, etc.:

The chairman told me that the speaker was out of order. (Use no comma after *told me*.)

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- d. Before quoted matter *except* when it is in apposition or when it follows *said, declared, etc.*:

*No comma*—The name of the play is "The Blue Umbrella."

*Appositive*—He sold his first play, "The Blue Umbrella."

After *said*—He said to me, "Come here, Joe."

- e. After *such as*:

He lost several crops, such as tobacco, beets, and corn. (No comma after *as*.)

### 15. Semicolon

*Use the Semicolon:*

- a. To separate groups of individual members and their modifiers in a series or list *following a colon*:

The following officers were named: H. R. Brown, Detroit, president; J. B. Snow, Chicago, secretary; etc.

If no colon is used, use no semicolons:

The new officers include H. R. Brown, Detroit, president, J. B. Snow, Chicago, secretary, etc.

- b. To separate the co-ordinate clauses of a compound sentence when they are not connected by co-ordinate conjunctions. It is understood that only *and, but, for, neither, or* are co-ordinate conjunctions and that *so, nevertheless, and* other conjunctive adverbs require semicolons:

## LOGICAL PUNCTUATION

*With a conjunction.*—The injured man sued the city, and his employer paid the costs of the suit. (Comma used.)

*Without a conjunction.*—The injured man sued the city; his employer paid the costs of the suit. (Semicolon used.)

*With conjunctive adverb.*—The injured man sued the city; hence his employer paid the costs. (Semicolon used.)

- c. Do not use the semicolon to separate clauses merely because they are long and crowded with commas. Such clauses should not be used in newspaper English. In general, break up the long sentences by using periods in place of semicolons. Exceptional cases are quotations which require the following of another's usage and series of several *that*-clauses, like the following:

That trustworthiness is the essential element in the success of any newspaper; that the plain, everyday newspaper reporter has long occupied a commanding position in the field of newspaper ethics; and that any successful reporter inevitably is constituted a trusted repository for confidences, were ideas emphasized by Samuel L. Blank, editor of the Tribune, in a talk on "The Integrity of the Newspaper Man," delivered at College hall, last night.

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### 16. Preferable Punctuation of Various Kinds of Sentences:

*Complex sentence consisting of principal and dependent clauses:*

- a. With dependent clause (introduced by *if, when, where, while, since, because, etc.*) preceding, use comma; thus —  
If \_\_\_\_\_, \_\_\_\_\_.
- b. With dependent clause following, omit comma: thus —  
\_\_\_\_\_ if \_\_\_\_\_.

*Compound sentence, consisting of one or more co-ordinate clauses:*

- a. With same subject in each clause and simple conjunction (*and, but, for, neither, or*), omit comma: thus —  
They \_\_\_\_\_ and they \_\_\_\_\_.
- b. With different subjects in clauses connected by simple conjunction, use comma: thus —  
They \_\_\_\_\_, and we \_\_\_\_\_.
- c. Without conjunction (subjects same or different). use semicolon: thus —  
They \_\_\_\_\_; we \_\_\_\_\_.
- d. With conjunctive adverb (*so, hence, therefore, however, nevertheless, moreover, accordingly, besides, thus, also, then, still, yet, otherwise, etc.*) instead of simple conjunction, use semicolon: thus —  
They \_\_\_\_\_; hence they \_\_\_\_\_.



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### 17. Dash

#### *Use the Dash:*

- a. To mark an intentional break in thought or grammatical construction, often of a parenthetical character:

Just why they came — but that is another story.

Such co-operation is needed — and we all pray that it will come soon — if we are to solve this city's problems.

- b. To emphasize the element which follows it:

The point of this bill is — better schools.

- c. To separate a date line from the beginning of an article:

Madison, Wis., March 9. — When the city council, etc.

Madison, Wis. — The maximum penalty will be asked for, etc.

- d. To introduce individual statements in symposium interviews and verbatim testimony when the outline form is used:

Attorney John B. Jones — The use of the state capitol for, etc.

Q. — What is your name? A. — Oscar Brown.

- e. Do not use the dash to excess, especially in order to cover up loose construction or ignorance of customary punctuation.

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### III. MARKS USED WITH WORDS, PARTS OF WORDS, AND FIGURES

#### 18. Colon

*Use the Colon:*

- a. To separate hours, minutes, and seconds in a statement of time:

He will arrive at 3:30. The winner finished in 0:4:10 2-5.

*But*—It is 9 o'clock. (No colon or ciphers with "flat" hour.)

- b. (For use of colon at end of introductory sentence, see Section 13a.)

#### 19. Period

*Use the Period:*

- a. After abbreviations, except per cent, and nicknames:

Mrs., Mr., Dr., Mme., Mlle., Lieut., Wis., St., Ry., Co., No., Feb., Rev., M.A., LL.D., etc.

*But*—Tom, Sam, etc.

- b. After all initials as abbreviations:

Charles S. Brown and A. B. D. Jones of the C. M. & St. P. Ry. Co.

- c. As a decimal point to separate dollars and cents and to separate tenths, hundredths, etc.:

He had \$56.75 with him.

*But*—The unit price is 63 cents. The tickets cost \$5 each. (No point or ciphers with "flat" sums.)

One and nine-tenths — 1.9.

One and eight-hundredths — 1.08.

One and seven-thousandths — 1.007.

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- d.* After all Roman numerals:

The text is from I. John v. 1-5.

- e.* Not at end of headline, heading, title of article, or individual members in a tabulation. (See table of contents, chapter headings, folio headings, and similar matter in this book.)

- f.* (For use at end of sentence, see Section 9a.)

### 20. Hyphen

#### *General Considerations:*

- a.* The modern tendency is toward less frequent use of the hyphen and the putting together of words into an unhyphenated word.
- b.* In general, compound *nouns* are put together without hyphens; whereas, the joining of words to form compound *adjectives* more often requires hyphenation.

#### *Use the Hyphen:*

- a.* In compound numbers and fractions:  
Seventy-two, eighty-six, one-fourth, three-sevenths.
- b.* In compound adjectives:  
Kind-hearted, empty-headed, 18-year-old, 72-point, 60-horsepower, light-brown, 10-yard gain, well-known, ill-tempered.
- c.* In titles that are composed of two or more words:  
Ex-president, adjutant-general, sergeant-at-arms, aide-de-camp, president-elect.

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- d. After certain prefixes (*co, pre, re, bi, tri, sub, super, inter, intra, ante, anti, post*) in the following cases:

1. When the vowel terminating the prefix precedes the same vowel: co-operation, pre-eminent, re-elect, pre-empt.
2. When prefixed to a proper noun: anti-Christian, anti-Gallic, post-Darwinian, pre-Cambrian.
3. When the compound might be mistaken for another word of similar spelling: co-respondent, re-creation.

- e. Usually after prefixes *extra, supra, ultra, non, fellow, self, half, quarter*.

**Do Not Use the Hyphen:**

- a. In *today, tomorrow, tonight*. (See office style sheet.)
- b. When two nouns are united to form another noun: Southwest, courthouse, newspaperman, smokestack, copyreader, taxpayer, postoffice, basketball, baseball.
- c. When making compounds of the following:  
Bird, boat, book, case, fish, load, ship, shop, track, yard, house, room, etc.  
If the prefix is of one syllable, make one word;  
if of more than one syllable, usually make two words.
- d. Between adverb ending in *ly* and participle:  
The freshly painted porch.

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- e. *With over, under, fold*: overrate, underestimate, tenfold.

### 21. Apostrophe

#### *Use the Apostrophe:*

- a. To mark omission of letters in ordinary contractions:

Can't, won't, it's (for it is), 'tis, I've, don't, doesn't.

- b. To indicate possessive case, except in pronouns:

*Singular*—the boy's clothes, Burns' (or Burns's) poems, Fox's Martyrs.

*Plural*—boys' clothing, the Burns' home, the foxes' lair.

*Omit in pronouns*—its, yours, ours.

- c. In abbreviations of college classes:

The class of '97.

- d. Not in making plurals of numbers, etc.:

The early '90s; all the don'ts; the three Rs.

### 22. Quotation Marks

#### *Use Quotation Marks:*

- a. To set off all extracts and quotations when they are set in the same type and measure as the context, but not when they are set in smaller type or narrower measure.

- b. Around all conversation, and similar short quotation, beginning a new paragraph for each speaker:

"Here I am," shouted John.

"Well, it's time you were coming," Bill grunted.

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- c. Around names of books, dramas, paintings, statuary, operas, songs, subjects of lectures, toasts, magazine articles, etc., including the initial *A* or *The*:

"A Man Without a Country." "The Romantic Movement."

But not the names of newspapers:

This is the Mottville (Vt.) Courier.

Nor names of characters in plays:

He played Shylock in "The Merchant of Venice."

Nor names of vessels, cattle, dogs, sleeping cars, etc.

- d. In continuous quotation of several paragraphs, use a quotation mark at the beginning of each paragraph, and at the end of the last *only*.

- e. To set off nicknames:

Then came "Al" Harris. The pitcher was "Babe" (John R.) Harris.

- f. Sometimes around slang words and technical terms, but the modern tendency is to omit the quotation marks in such cases.

- g. Use single quotation marks for quoted matter within quotation:

"This is the 'stunt' I suggest," he declared.

(For a quotation included within a passage enclosed in single quotation marks, use double marks.)

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- h.* Do not use underscoring of titles of books, etc., as a substitute for quotation marks since underscoring means to the printer that the word is to be set in a different face of type — italic or bold face.
- i.* Place final quotation marks *after* a comma, or a period, regardless of context:

He calls this a "finesse."

In the play, "Over There," he took the leading part.

Place final quotation marks *before or after* other punctuation marks in accordance with the context:

He calls this a "finesse"; I call it a "blunder"!

Who will make "The Address of Welcome"?

"Is this the 'crook' you thought you could indict?" the judge asked.

### 23. Parentheses versus Brackets

- a.* Parentheses are inserted by the author to enclose matter which he wishes to treat parenthetically:

The author referred above (see page 6) to this topic.

- b.* Brackets are used for the insertion of matter written in by an editor or *another* writer in a quotation from some one else:

"This problem [Americanization] can best be handled —"

## CHAPTER III

### BETTER NEWSPAPER ENGLISH

English that is written for a newspaper does not, and should not, differ from the English of good usage. There should be no occasion for the use of such terms as "newspaper English" or "journal-ese." These terms of disparagement have resulted from the prevalence in some newspapers of careless, slovenly writing. Much of the English in the best-edited American newspapers compares favorably with the best writing in other publications, and newspaper articles may be found that rank high in literary style. To be sure, the English of newspapers shows tendencies that are characteristic of all modern English—tendencies toward greater simplicity, directness, and conciseness—that contrast with the English writing of two or three generations ago. Resulting directly from the changed manner of living, thinking, and talking, these tendencies are common to all modern English writing and are not peculiar to so-called "journal-ese." Whether a characteristic "journal-ese," marked by



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slovenliness, incorrectness, loose structure, narrow vocabulary, misuse of words, and other faults, is to be developed in America depends upon newspapermen themselves. If newspapers are content to employ writers who have little training in English and know nothing of the English of literature, and if newspaper editors make no effort to train such men in English, the advent of "journalese" is not distant. When it comes, it will become the language of the great mass of the American people for, to the majority of them, the newspaper is the only textbook of English.

There is no immediate danger of such a misfortune, however, since all conscientious newspapermen are fighting to defend the best in the English language against the evil influences of haste, lack of training, and irresponsibility. They realize that the mother tongue of America is in their keeping, and it is evident that many of them purpose to maintain its beauty and purity. To aid them in training their younger writers, this book need not present an exhaustive treatment of good English usage for there are many larger books to which young writers may be directed. It purposes merely to touch upon outstanding points for the development of more effective style and diction for newspaper purposes. No

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one of these suggestions should be permitted to thwart the development of an original, individual style in young writers of talent, and behind them all is the doctrine that a little more reading of the best in literature will improve any writer's style.

### 24. Clearness, Conciseness and Originality

Clearness, conciseness, and originality are the chief characteristics of good newspaper writing.

*Clearness* is mainly a matter of clear thinking and correct grammar. It is gained by simplicity of sentence structure and by the logical arrangement and relationship of words and phrases. There should be no chance for the reader to lose the thread of thought. It is achieved by keeping verbs in the same voice (active or passive), by avoiding unnecessary changes of sentence subject, and by keeping the thought constantly pointing in the same direction. Grammatical structure must always be evident.

*Conciseness* is a matter of economy in the use of words. If each word does its work in the sentence, if no words are wasted, if each idea is expressed in the briefest, clearest way, two ideas will grow in the space where one idea grew before. Repetition and wordiness are out of place in newspaper writing. A writer should say a thing *once* in the shortest way; then he should look back over the sentence and try to eliminate at least one useless word. That is conciseness. The

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average article may be reduced to half its length by the editing out of useless words, roundabout expressions, and repetitions. The best newspaper writing is done when space requirements are strictly limited.

*Originality* is a matter of avoiding trite expressions and of seeking new ways of expressing ideas. Because newspaper writing is done hurriedly, there is great temptation to use the same old words and phrases over and over again. Conscious effort is required to reject some one else's way of saying a thing and to contrive a new way — the exact way that fits the case. Writers should steer clear of the "stand-bys" of newspaper writing; to seek new synonyms will broaden the vocabulary. Put yourself on a weekly "word diet." For one week refuse to use *according to*. During another week, shun *so declared* and *feature*. One after another, battle with these much-used words; in so doing, you will develop originality.

### 25. Sentence Length

Neither short sentences nor long sentences, exclusively, make good newspaper style. Constant use of long sentences makes hard reading and sacrifices force. Constant use of short sentences is a fad resulting in choppy, breathless paragraphs without coherence. Variety is the goal to seek in sentence length — a conscious variety constructed for a purpose. One short sentence after several long ones gives variety and emphasis. A long sentence after a series of short sen-

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tences gives rest and an opportunity to tie thoughts together. Writers should mix them and gain effect and style thereby.

### 26. Sentence Structure

Straggling, loose sentences are as much out of place in newspaper writing as elsewhere. To seek to crowd ideas toward the beginning of a sentence is no excuse for trailing at the end. One should round up and complete each sentence as a separate unit in itself. There is little occasion, however, for climaxes and suspense. An oratorical style is also out of place. Directness, simplicity, and firm coherence should be sought, but the points must be clear, distinct, and emphatic. Much of this may well be done by revising after the writing is complete.

### 27. Emphatic Sentence Beginnings

Because most newspaper writing is read silently and rapidly, the part of each sentence that is most likely to be read and that receives the greatest emphasis is the *beginning*. The words at the beginning catch the eye. Newspaper writers, therefore, try to put the most interesting content of the sentence in the first few words. In no case should a sentence begin with explanations or transitions or such words as *nevertheless*, *however*, etc. To test the sentence in this respect, note whether the first six words are likely to attract a reader into going further into the sentence.

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### **28. Short, Compact Paragraphs**

Because of the narrow column (about 6 words per line) and because many breaks in typography increase the ease of reading, it is well in newspaper writing to use shorter paragraphs than in other writing. A safe rule is to consider 12 lines of type, or about 75 words, almost the maximum newspaper paragraph. Because of the short line of type, however, six lines of ordinary typewritten copy will produce 12 lines of type. It is a good rule, therefore, to begin a new paragraph at least once in every six lines of copy. The extreme shortness of the newspaper paragraph, however, should not be an excuse for lack of unity. Each paragraph should be a separate "block," taking up one phase of the subject and completing it. It differs from the longer literary paragraph only in the fact that its subject is a smaller part or subdivision of the general subject.

### **29. Emphatic Paragraph Beginnings**

The first line (the first six words) of a paragraph is the show window of the paragraph. The white space about it sets it off as if it were on display. Since they are the show window, put something into the first six words that will attract the reader's interest. This means that the paragraph beginning is the most emphatic part. Whereas more formal writers sometimes begin a paragraph with details and lead up to a topic sentence at the end, newspaper writers usually place the topic sentence first and use the rest of the paragraph to explain it.

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### 30. Concrete Nouns

The "picture" part of writing is in the nouns and adjectives. If you wish the reader to *see* what you are writing about, you must use the exact nouns and adjectives that will give the picture. *A man* is indefinite; there are probably several hundred synonyms for *man* that give ideas of his character, stature, mentality, profession, relationship, etc. *Any* is better than *a man*. When you write *house*, think of *residence, home, domicile, mansion, cottage, bungalow, villa*, and dozens of others. Instead of writing merely *automobile*, name the variety — *coupe, runabout, limousine, touring car*, etc. If you wish the reader to *see* the particular person or thing that you are writing about, you must find the exact noun. Do not, however, pile up several nouns or adjectives; use the one best noun. The more you use careful selection of nouns and adjectives to assist visualization, the more interesting your writing will be. Writers secure the best results by going over the first draft of their articles and trying to substitute more concrete, exact nouns for the words that they have used.

### 31. Vivid "Motion" Verbs

The action of writing lies in the verbs. If the verbs simply complete the grammar, there is usually no action. The verb *to walk*, for example, conveys a general idea. Any one of its dozens of synonyms, such as *strut, stagger, stride, stroll*, etc., contains adverbial

## BETTER NEWSPAPER ENGLISH

feeling that conveys a better picture of the action. Vividness in writing is almost entirely a matter of selecting specific verbs.

### 32. Active Verbs

Many writers sacrifice vividness by using many passive verbs, rather than active verbs. Too many of their sentences use the recipient of the verb's action, rather than the actor, as the verb's subject. This gives a feeling of walking backward; the receiver is continually ahead of the giver; the result is ahead of the cause. Reporters may improve such writing by bringing out the subject, placing the verbs in active voice, and proceeding face-foremost. Passive verbs have their duties to perform but should not outnumber the active verbs.

### 33. Trite Words

Trite words and hackneyed expressions are probably the greatest curse of newspaper writing. It is their presence that is most to blame for the disparaging term, "journalese." They destroy the freshness and crispness of newspaper style. They thwart the development of originality in young writers. The constant straining for synonyms, the habitual use of nicknames for states, teams, cities, and persons, the seeming abhorrence of calling things and persons by their right names, the sickly counterfeiting of humor through backhanded allusions, the painful effort to ornament

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statements that should be simple and straight-forward—all of these and many others make “journalese.” Worse than the coining of these is the constant borrowing of trite ornaments. The disease runs its course thus. A clever reporter invents a new twist of thought or turn of speech. It is clever and interesting. Another reporter, less clever, borrows it; a third strains to bring it into his copy whether it fits or not. By that time it is worn-out and tiresome; the original inventor has already repented and forgotten. But for weeks, perhaps years afterward, the expression goes the rounds and eventually becomes the stock in trade of countless hasty, thoughtless writers. Some of the hackneyed, rhetorical ornaments that appear in young reporters’ copy today are older than the oldest member of the newspaper profession, and, were the truth known, the original inventor was probably ashamed of his deed before the ink of his newspaper was dry. Meanwhile the invention has spoiled many a story by causing the thought to miss the mark and has thwarted the development of originality in many a promising young writer. Reporters of today who desire originality and style must learn to identify these hoary offenders and to avoid them studiously.

(No examples of trite expressions are given here because a great share of the next chapter, Section 43, is devoted to a list of them. Every word and phrase on that list should be blacklisted by all reporters and copyreaders.)



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### 34. Slang

The most serious objection to slang is in the injury that it does to the writer's literary ability through the supplanting of good English words and expressions. Occasionally a slang phrase is the best means of expressing an idea. In general, however, it is a lazy substitute for the correct English that would express the idea more exactly. Without regard to his responsibility to the English language—which is a great responsibility—the writer's point of view should be to avoid slang simply because of the damage it does to his own vocabulary. The great popularity of slang in certain kinds of newspaper writing, particularly in sport writing, seems to have waned, and there are indications in the larger offices that clear, expressive English, rather than slang, is now considered the most effective language of the sport writer. As the sports editor of one of the nation's largest newspapers recently said, slang will be written for his section only by the occasional man whose originality and freshness in coining slang words is the feature of his writing; imitations will be barred and the usual writer of the facts and events of the sport world will express himself in plain English and in the style of the other pages of the newspaper.

## CHAPTER IV

### WORDS TO BE AVOIDED

Critics of American newspapers are wont to speak of newspaper writing with a sneer and to brand it with the terms, "journalese" or "newspaper English," while they point to incorrect usage, bad diction, and careless English in the press. Some beginners in journalism emulate faddish and freakish attempts at originality as goals toward which to strive and thereby supply more ammunition for the critics. But nothing in or about the newspaper profession necessitates the perversion of the mother tongue or forbids the use of the purest and most correct English. The greatest "snap," "pep," or "punch" that any one might desire can be found between the covers of the dictionary without the invention or misuse of a single word.

"The most horrible examples" often occupy positions in the newspaper but a few inches from bits of most correct and delightful writing. The sorry contrast shocks many newspaper folk as much as it does the critic. Many an editor has fought the

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evil with office dictum, with rules, with placards, with lists of forbidden expressions. But, after all, is it not a problem that must be solved by newspaper writers themselves? Reporters who write bad English, because their vocabulary is small, must undertake to train themselves. Is that so difficult? By what other method does any writer learn to write? With a dictionary, a book of synonyms, a text on English grammar, and zeal to learn, any reporter may fight the battle alone. Perhaps some study of a foreign language will aid him because practice in precise translation brings mastery of English grammar and diction. Further, systematic reading of the greatest in English literature will give him the vocabulary and facility of the masters of his art — writing.

Most of the bad diction in newspaper writing results from the hasty seizing of the first word that pops into the writer's head. Usually this is a word that is frequently read in other newspaper writing and therefore is greatly overused. The worst that can be said of many of the words in the following list is that they are trite, hackneyed, "worked to death." The easiest and quickest way to rid one's writing of bad diction would therefore seem to be to avoid these words and to find other, more suitable

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words to use in their stead. A reporter may do this systematically by placing himself on a "word diet." During one week, for instance, he may bar the word, "feature," from all his writing. It will be a painful exercise, but by the end of the week he will have developed several good synonyms. During the next week, he may bar "locate," "allege," "affair," "speculation," "rumor," "stage,"—and so on. He will soon find his vocabulary growing in size and usefulness.

While a study of a series of "don'ts" is seldom a constructive means of gaining knowledge, such a consideration of some of the worn-out and faulty idioms current in the newspaper vocabulary has a certain value. The following words and expressions, here classified by parts of speech and listed alphabetically under each head, have been culled from the newspapers and from the word lists and style sheets of many newspapers. The explanations have purposely been left incomplete, in the hope that they will encourage reporters to use a dictionary.

### 35. Nouns That Are Commonly Misused

*Aggregate* — usually *total* is better.

*Alternative* — is a choice between *two*.

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*Amateur* — for *novice*. The first means *non-professional*; the second means *beginner*, perhaps *unskilled*.

*Ambassador, minister, consul, envoy*. Note their ranks.

*Anthracite coal* — redundant.

*Audience* — for *spectators*. The former *listen*; the latter *watch*.

*Auger* — for *augur*.

*Aught* — for *naught*.

*Autoist* or *automobilist* — prefer *motorist*.

*Bacteria* — This is a plural noun.

*Balance* — for *rest* or *remainder*.

*Banquet* — except when occasion warrants; not for all dinners.

*Better half* — trite for *wife*.

*Blaze* — for *fire*, except when it is an insignificant fire.

*Capitol* — unless you mean a building; a city is a *capital*.

*Casket* — the better word is *coffin*.

*Cheques* — English spelling for *checks*.

*Chinaman* — for the proper term, a *Chinese*.

*Citizens* — when you mean simply persons.

*Climax* — for *culmination*.

*Club, crowd, audience, etc.* — are usually used as singular nouns.

*Coincidence* — requires at least two incidents.

*Colored man* — for *Negro*. Capitalize like names of other races.

*Company* — for *guest* or *companion*.

*Conflagration* — for *fire*, unless the extent of the fire warrants.

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*Cop* — for *policeman*.

*Councilor* — for *counselor* or *consular*. See dictionary.

*Counsel* — for *council* or *consul*.

*Couple* — unless you mean two things or persons that are joined.

*Data* — This is a plural noun.

*Deal* — for *transaction* or *arrangement*.

*Depot* — unless you mean a *freight depot* or *storehouse*; passenger trains stop at *stations*.

*Dick, dip, gat*, and other slang of the underworld. Avoid.

*Divine* — for *preacher, priest, or minister*.

*Emigrant* — for *immigrant*. An *emigrant* leaves; an *immigrant* comes in.

*Entire* — often unnecessary as in throughout the *entire* city. The preposition covers the ground.

*Esq.* — like *Mr.* is rarely used in newspapers.

*Ethics* — This is a singular noun.

*Factor* — for *part*.

*Faker* — for *fakir*.

*Feature* — overused and hackneyed.

*Fix* — slang for *situation*.

*Gentleman* — used only in editorials, society, and reports of congress.

*Gents* — never.

*Groom* — not always a synonym for bridegroom; may be used in speaking of both *bride and groom*.

*Heart failure* — for *heart disease*. Every one dies of the former.

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*Hebrew*—for *Jew*. The first refers to race; the second to religion.

*Help*—for *servants* or *employees*.

*Hired girl*—for *maid* or *servant*.

*Honorable* or *Hon.*—used only in editorials.

*Horde*—for *hoard*.

*Individual*—when you mean simply *person*.

*Japs*—for *Japanese*.

*Justice*—for *judge*. The former presides in police, justice, or supreme court; the latter in other courts.

*Kiddies* or *tots*—for *children*. Bathos.

*Lady*—used only in such names as *Ladies' Aid Society*.

*Large per cent*—for a *large percentage*, or *proportion*.

*Last*—for *latest*. Must be distinguished.

*Line*—for *business*, *work*, *subject*, *conversation*, etc.

*Majority*—for *most*, which is shorter.

*Majority*—for *plurality*. A majority vote exceeds total of opponents' votes.

*Marriage*—for *wedding*. One is a state or ceremony; the second is a social event.

*Mathematics*—This is a singular noun.

*Memoranda*—This is a plural noun.

*Ministers*—for Catholic *priests* or *pastors*. Protestant clergymen are called *preachers*, *ministers*, or *pastors*.

*Money*—use singular verb with all sums of money.

*Mr.*—not used when first name or initials are given.

*Name of*—Write a man *named* Smith, not a man by the *name* of Smith.

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*Near-accident, near-riot, near-panic*, and other compounds with *near*.

*Negress* — for *Negro woman*.

*Nom de plume* — for *pseudonym* or *pen name*. *Nom de plume* is bad French.

*Observance* — for *observation*.

*Occurrence, event, incident, affair, happening*. Look them up.

*Officer* — for *policeman* or *patrolman*. Note ranks.

*Parcels post* — for *parcel post*.

*Party* — for *person*, except in quoting legal documents.

*Past few days* — for *last few days*.

*People* — for *persons*. The former means *population*.

*Per cent* — is not a noun — use *percentage*.

*Phase* — for *kind*.

*Phenomena* — This is a plural noun of which the singular is *phenomenon*.

*Politics* — This is a singular noun.

*Principal* — for *principle*. First is generally an adjective; second is always a noun.

*Professor* — used properly only of a member of a college faculty of professorial rank.

*Proposition* — for *work, task, or idea*. It is a *proposal*.

*Pyjamas* — British spelling for *pajamas*.

*Quite a few* — for *a considerable number*.

*Raise* — for *increase*.

*Remains* — strained synonym for *body*.

*Right Reverend* — used only for Catholic, Anglican, or Episcopal bishops; never for Methodist bishops.

*Sear* — for *seer* or *sere*.

*Section* — for *region*.



## WORDS TO BE AVOIDED

*Selection* — for *piece* or *composition*.

*Sewerage* is a system of drainage; *sewer* is a drain; *sewage* goes through it.

*Show* — for *chance* or *promise*, as in He had a good *show* to win.

*Sight* — for *site*.

*Standpoint* — for *point of view*.

*Story* — for *item* or *article*. The term is newspaper vernacular, good enough among newspaper workers, but not to be used in the newspaper because to most readers it means *fiction*.

*Three first* — for *the first three*.

*Toga* — for senatorial honors. Roman *citizens* wore *togas*.

*Trend* — except when you mean *direction*.

*Tyres* — British for *tires*.

*Very Reverend* — except for Catholic and Anglican deans.

*Visitation* — for *visit*.

*Whole* — as in throughout the *whole* of the state. Redundant.

*Widow lady* — *widow* is enough.

*Win* — for *victory*.

*Wire* — for *telegram*.

*Woman* — as the *Smith woman*. No matter who she is, call her *Mrs. Smith* or *Miss Smith*.

### 36. Verbs That Are Commonly Misused

*Administer blows*, etc. — Medicine, laws, and oaths are *administered*: blows and punishment are *dealt*.

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*Aggravate* — for *irritate*. The first means to make worse.

*Aggregate* — write *total*.

*Allege* — for *assert* or *say*. *Allege* refers to formal charges.

*Allude* — for *refer to*.

*Anticipate* — does not always mean *expect*.

*Appear*, also *seem to be*, *feel*, *look*, *smell*, *sound* — all take an adjective rather than an adverb. *The woman looks sick* (not *sickly*).

*Appreciate highly* — illogical, redundant.

*Bank on* — for *trust*.

*Beg to state* — for *beg leave to state*.

*Burglarize* — no such word.

*Calculate* — for *think*.

*Call attention* — for *direct attention*.

*Can* — for *may*. The first denotes power or ability; the second signifies permission.

*Can't seem* — for *seem unable*.

*Charged of* — for *charged with crimes*.

*Claim* — for *assert*. A man may *claim* his hat, but he *asserts* that he is innocent.

*Collide* — with a stationary object. Only moving objects *collide*, and with each other. A car does not *collide* with a fence.

*Commence* — better simply *begin*.

*Compare to* — except in case of things of different kinds, as *comparing* an election to a game.

*Compare with* — except things of the same kind — as two cities.

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*Comprise* — the better verb is *compose*.

*Conclude* — for *decide*. It means *to finish*.

*Consists in* — for *consists of*. Virtue consists *in* right living; the family consists *of* twelve.

*Date back to* — for *date from*.

*Deal on* or *of* — for *deal with*.

*Deceased* — for *died*.

*Departs* — for *leaves*.

*Do away with* — for *abolish*.

*Donate* — in most cases, *gives* is the better verb.

*Don't* — for *doesn't*. The first is plural; the second, singular.

*Dove* — for *dived*, the past tense of *dive*.

*Down* — for *defeat*.

*Effect* — for *affect*. The first means *to accomplish*; the second, *to influence*.

*Emigrate* — for *immigrate*. The first means *to leave*; the second, *to come in*.

*Enthuse* — no such verb.

*Expect* — for *suppose*.

*Favor* — for *resemble*.

*Feature* — overused and hackneyed.

*Fix* — for *repair*. The first means *to attach*.

*Forecasted* — for the past tense, *forecast*.

*Frisk* — and other slang of the underworld.

*Get* — for *able to*, as in I didn't *get* to go.

*Gotten* — for *got*.

*Graduates* — for *is graduated*. A college *graduates* students; the students *are graduated*.

*Grow smaller* — impossible.

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**Had** — in such expressions as *had* his leg broken, *had* his pocket picked. Not voluntary.

**Hear to it** — for *consider*.

**Help but respect** — for *help respecting*.

**Hung** — for *hanged*. A picture is *hung*; a man is *hanged*.

**Hustle** — for *hurry*.

**Inaugurate** — why not just *begin*? The verb, in its best sense, means *to establish or institute*.

**Indorse** — for *approve*. You *indorse* checks, but *approve* policies.

**Indulge** — for *engage in*.

**Injured** — for *damaged*. Persons or animals are *injured*: objects are *damaged*.

**Interred** — for the simpler verb, *buried*.

**Is through** — for *has finished*.

**Jailed** — no such verb.

**Laid** — for *lay*. The past tense of *lie* is *lay*; the past of *lay* is *laid*. He *lay* on the bed; but he *laid* his head on the pillow.

**Lay** — for *lie*. The first is transitive; the second, intransitive. He *lies* in bed; he *lays* his head on the pillow.

**Lesson** — for *lessen*.

**Leave go** — for *let go*.

**Loan** — for *lend*.

**Locate** — for *find* or *settle*.

**Named after** — the proper expression is *named for his uncle*.

**Notice** — is not strictly synonymous with *observe*.

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*Occur*—unless you mean *happen unexpectedly*; such things such as weddings usually take place by design.

*Partake*—for *eat*. It means *to take part in or share*.

*Passed away*—for *died*. Don't hunt for synonyms for this verb, *to die*, unless to describe the manner of death.

*Perform*—for *play*, unless the musician is a trickster.

*Planned on*—for *planned*.

*Plead*, or *pled*—for *pleaded*. The prisoner *pleaded* guilty.

*Portray*—for *narrate*, or *explain*. It means *to picture*.

*Procure*, or *secure*—better just *obtain*.

*Propose*—for *purpose*.

*Proven*—for *proved*, which is preferable except in legal papers.

*Purchased*—just say *bought*.

*Put in*—for *occupy*, *spend*, *devote*.

*Put in appearance*—for *appear*.

*Raise*—for *rise*. Prices *rise*; dealers *raise* prices.

Also wages *rise* and bread *rises*.

*Raise*—for *rear*, speaking of children.

*Relieved of*—write *robbed of*, unless you mean *relieved of duty*.

*Remember of*—for *remember*.

*Render*—for *sing* or *play*. *Rendering lard* is correct.

*Resides*—for *lives*.

*Run*—for *manage*, or *operate*.

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*Set* — for *sit*. He *sits* or he *sat*; he *sets* the box or he *set* the box. Clothing *sits* well; you *set* a hen, but the hen *sits* and is a *sitting* hen. When the heavenly bodies *set*, that is another verb — *to sink*, or *settle*.

*Severed his connection* — trite for *quit*.

*Show up* — for *expose*.

*Size up* — for *estimate*.

*Spend* — for *pass*, referring to time.

*Start* — for *begin*.

*State* — overworked synonym for *say*; it implies formality.

*Stop at a hotel* — write *stay* or *live* at a hotel.

*Suicide* — never a verb.

*Sustain* — for *receive*, referring to injuries.

*Swum* — for *swam*. The man *swam* the river.

*Take stock in* — for *rely on*.

*To* — should not be separated from the infinitive.

Write *to act promptly*, not *to promptly act*.

*To* — at end of sentence when it is part of omitted infinitive is useless. E.g., *He ought to go but he refused to*.

*Transpire* — for *take place*. *Transpire* means *to leak out*.

*Treats on* — for *treats of*.

*Turned turtle* — for *turned over*. Trite.

*Try and* — for *try to*.

*Ushered into the world* — for *born*. Ridiculous synonym.

*Want* — for *wish*. The latter expresses desire; the former, acute need.

## WORDS TO BE AVOIDED

*Was married to* — A man *marries*; a woman is *married to*.

*Wired and wirelessly* — don't coin synonyms for *telegraphed*.

*Witness* — for *see*.

*Would seem* — for *seems*.

*Write up* — for *report*.

### 37. Adjectives That Are Commonly Misused

*A number of* — it is better to write *several* or *many*.

*Above statement* — for *foregoing statement*, which may not be above.

*Aged 30 years* — write *30 years of age*, or *30 years old*.

*Alright* — for *all right*. There is no such word.

*Amateur* — for *novice*. The first is *non-professional*; the second is *beginner*, perhaps *unskilled*.

*Anxious* — for *eager*, unless you imply anxiety.

*Awful, fearful, terrible* — unless you mean *awe-inspiring*, etc.

*Bad shape* — for *bad condition*.

*Comatose* — for *dazed*. The first means *profoundly insensible*.

*Complected* — for *complectioned*.

*Conscious* — for *aware*. There is a difference.

*Contemptible* — for *contemptuous*.

*Continual* — for *continuous* — successive *vs.* uninterrupted.

*Cultured* — for *cultivated*.

*Deceased* — write simply *the dead* or *the late*.

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*Different* — for *various*. They are not synonymous.

*Different than* — for *different from*.

*Elegant* — which means *able to discriminate*, or *showing discrimination*.

*Ex* — for *former*. *Former judge* is preferable to *ex-judge*.

*Healthy* — for *healthful*. Speak of *healthy men*, *healthful climate*, and *wholesome food*.

*Hectic* — for *red*. It means *habitual*, also *fevered* — how *red*?

*Immoral* — for *unmoral*. Distinguish.

*Infinite* — when you mean *great* or *vast*.

*Insanitary* — for *unsanitary*.

*Invited guest* — since all guests are usually invited.

*Last* — when you mean *latest*.

*Lengthy* — for *long*.

*Less* — for *fewer*.

*Liable* — for *likely*. A man may be *liable* to arrest and *likely* to be freed.

*Livid* — for *red*. It means *black and blue*, as flesh bruised.

*Lurid* — for *red*. It means *pale yellow*, *ghastly*, *gloomy*, *dismal*.

*Mad* — for *angry*. *Mad* means *insane*.

*Mean* — for *vicious*. *Mean* is *lowly* or *base*.

*More or most certain*. There are no degrees of certainty.

*Mutual* — for *common*. It means *reciprocal*.

*Near-by* — as an adverb, as in He stood *near-by*.

*Nee* — means *born*. Not Mrs. Smith *nee* Mary Jones,



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for one is not born with a Christian name. It should be Mrs. Smith, *nee* Jones. If a widow remarries, don't write Mrs. Smith, *nee* Mrs. John Harvey.

*New beginners* — since all beginners are new.

*New recruits* — redundant.

*No good* — vulgar for *worthless*.

*Nice* — for *agreeable*. It means *concise* or *accurate*.

*Notorious* — for *famous*.

*Old adage* — all adages are old.

*Old veterans* — most veterans are old in the sense implied.

*Perfect* — with qualification. It is either perfect or not. It might be *most nearly* or *more nearly perfect*, not *more perfect*.

*Plenty* — for *plentiful*.

*Posted* — for *informed*.

*Present incumbent* — adjective unnecessary.

*Preventative* — for *preventive*.

*Principle* — for *principal*. The first is a noun.

*Prone on the back* — *Prone* means *lying face downward*; *supine* means *lying on the back*.

*Regular* — as in a *regular* monthly meeting. If it's monthly, it's regular.

*Superlatives* — avoid except when they are warranted — rarely.

*Swell* — needs no comment!

*True facts* — redundant.

*Ugly* — for *ill-tempered*. It means *repulsive*.

*Underhanded* — for *underhand*.

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*Uninterested* — for *disinterested*.

*Unique* — unless you mean it. A thing cannot be *very unique* or *most unique*. It is *unique* or it isn't.

*Universal* — for *general*.

*Up-to-date* — for *modern*.

*Weird* — unless you mean *unearthly*, *uncanny*, *erie*.

*Well-known* — is usually unnecessary.

### 38. Adverbs That Are Commonly Misused

*All the farther* — for *as far as*.

*As* — for *so*, after negation. This is *as good as* that, but this is *not so* (rather than *not as*) *good as that*.

*Dangerously ill* — unless you mean that it is infectious. Write *alarmingly* or *critically*.

*Entirely completed* — the adverb is not needed.

*Equally* — when simply enforcing *as*; thus, *equally as hard*.

*Farther* — for *further*. Use *farther* with distances but *further* in other cases. I said *further* that I walked *farther* than he.

*Fewer than* — except with numbers; *less than* for quantity.

*First rate* — is an adjective.

*Illy* — you might as well write *welly*.

*In good shape* — for *well*.

*Kind of* — for *somehow*, or *somewhat*.

*Materially* — when you mean *largely*.

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*Most* — for *almost*, as in He is *most* as old as she.

*Not to exceed* — for *not more than*.

*Nowhere near* — for *not nearly*.

*Only* — must be in the right place. Notice: I have  
*only* spoken to him. I have spoken *only* to him.

*Out loud* — for *aloud*.

*Over* — for *more than*, as in *more than* one hundred  
men.

*Over with* — for *over* or *finished*.

*Partially* — for the shorter *partly*.

*Possibly* — useless with *may* or *might*, as in He might  
*possibly* go.

*Practically* — for *virtually*. Distinguish.

*Providing* — for *provided*.

*Rarely ever* — for *hardly ever*.

*Real* — for *very*.

*Right off* or *away* — for *at once*.

*Seldom ever* — for *hardly ever*.

*So long as* and *so far as* — for *as long as* and *as far*  
*as*. Write, *as far as* I know, it is true.

*Some* — for *somewhat*, as in He is *some* better.

*Still persists* — the adverb is in the verb.

*That way* — for *in that way*.

*There is* or *there are* — as sentence beginning waste  
space and lack emphasis.

*This, that, some* — for *so, thus, somewhat*. Instead  
of *this high, that good, this much, some better*,  
write *so high, somewhat better*, etc.

*Totally destroyed* — destruction is complete anyway.

*Up* — is incorrectly attached to many verbs.

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*Very*—use it so rarely that it will mean something when used.

*Very occasionally*—for *very seldom* or *infrequently*.  
*Occasionally* means *on occasion*.

*Wards*—omit the final *s* in such words as *forward*, *toward*, etc.

### 39. Pronouns That Are Commonly Misused

*Anyone*—for *any one* of a group. Distinguish.

*Apiece*—for *each*.

*Each*, *every*, *somebody*, *anybody*—are all singular and are treated as masculine, except in rare cases.

*Either* and *neither*—to be used only of two.

*He* or *she*, *his* or *her*—when a noun refers to both sexes, use masculine pronoun, as Let the teacher do *his* (not *his* or *her*) duty.

*I*—Used only in signed article or within quotation marks.

*Its*—is possessive case; *it's* is contraction of *it is*.

*Nobody*—is singular.

*None*—is a contraction of *no one* and singular.

*One*—often useless, as in The problem is a difficult *one*.

*Same*—for pronoun. Don't write He bought *some* wheat and sold the *same* (for sold *it*).

*Somebody's else*—for *somebody else's*.

*Such*—don't use this as a pronoun, especially for *some*.

*The ones*—for *those*.

*These kind of men*—for *this kind of men*.

*These sort of things*—for *this sort of things*.

*They both*—when *both* is enough.

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*We* — for newspaper is old-fashioned. Use name of newspaper.

*Who* — refers to persons, not to animals or things.

*Whom* — needed for objective case.

### 9. Prepositions That Are Commonly Misused

*ve* or *over* — for *more than*, with figures.

*longst* — for *among*. Bookish.

*At the corner of State and Henry streets* — for *at State and Henry streets*.

*Beside* — for *besides*. The first means *at the side of*; the second, *in addition to*.

*Between* — for *among*, when speaking of more than two.

*Compare to* — used only with things of different kinds, as comparing a city to a bee hive.

*Compare with* — use only with things of same kind, as two cities.

*Consist in* — for *consist of*. Virtue consists *in* right living; the family consists *of* seven persons.

*Different to* or *than* — for *different from*.

*During* — for *in*. *During the week* covers the period; *in the week* indicates a particular time.

*Following* — for *after*.

*From* — A person dies *of* a disease, rather than *from* a disease.

*From* — A funeral is not held *from* a church, but *at* a church, and burial is *in* a cemetery.

*From whence* — write *whence*.

*Future before him* — unless it might be behind.

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*In* or *into* — the former is static; the latter implies action.

*In back of* — for *behind*.

*In order to* — simply *to* is usually enough.

*In our midst* — for *among us*.

*Inside of* — for *inside* or *within*.

*Off from* or *off of* — when *off* is enough. He fell *off* (or *from*) his horse.

*On* — for *in*. A man lives *on* a street; children play *in* the street.

*On the part of* — for *by* or *among*. Fear was evidenced *by* (not *on the part of*) the spectators

*Onto* — no such word. Write *on to* or *upon*.

*Outside of* — for *outside* or *aside from*.

*Over* — with signatures. Usually one writes *under* a signature.

*Per* — except with Latin word. Write *a dollar a day*, or *a dollar per diem*; *a year* or *per annum*.

*Prior to* — for *before*.

*Whilst* — for *while*. Poetic.

*With* — for *by*. The book is illustrated *with* drawings and was illustrated *by* an artist.

### 41. Articles That Are Commonly Misused

*A* — carries an assumption that the object or person referred to is new to the reader's knowledge.

*A* — is not usually needed before an appositive, as in *John Smith, a groceryman*.

*A* — before an appositive assumes that the person is not well-known — thus, *John Smith, a lecturer* (or

## WORDS TO BE AVOIDED

without the article), is thus supposedly a new name to the reader.

*The* — carries the assumption that the reader knows the person or object referred to.

*The* — before an appositive assumes familiarity; thus, *Shakespeare, the poet*, presents him as well-known.

*The* — not used before articles carried over from other languages, as in *the la grippe, the hoi polloi*. *La* is French for *the*, and *hoi* is Greek for *the*.

*The* — is used twice as often as necessary. Edit out half the definite articles.

### 42. Conjunctions and Conjunctive Adverbs That Are Misused

*And etc.* — for *etc.*, which means *and others*.

*As* — for *that*. I do not know *that* (not *as*) I shall go.

*But what* — for *but* or *but that*. I do not doubt *but that* (not *but what*) he will come.

*If* — for *whether* in introducing indirect questions. I doubt *whether* (not *if*) he will go.

*Like* — for *as* as a conjunction. John may *look like* James and *act* like him, but he speaks *as* James speaks.

*Or not* — with *whether*. The added *or not* is unnecessary.

*While* — for *although*. The first refers to time, the second is concessive.

*Without* — for *unless*. I cannot go *unless* (not *without*) he does.

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### 43. Trite, Worn-out Phrases to Be Avoided

Acid test	Crying need
Actual photographs	Dame Fashion
Affixed his signature	Dan Cupid
Aired their troubles	Daring robber
Along the line of	Dark horse
Angry mob	Dastardly deed
Any way, shape, or form	Death car
Appeared on the scene	Delicious refreshments
Appropriate exercises	Denizens of the deep
Beggars description	Devouring element
Beyond peradventure of a doubt	Divine passion
Bids fair to become	Doing as well as can be expected
Blushing bride	Downy couch
Bolt from a clear sky	Dull sickening thud
Breakneck speed	Dull thud
Breathless silence	Dusky damsel
Brute force	Elegantly gowned
Burly Negro	Entertained lavishly
Burning issue	Facile pen
Busy marts of trade	Fair sex
Checkered career	Fatal noose
Cheered to the echo	Feature (as noun or verb)
City bastille	Few well-chosen words
City fathers	Finny tribe
Clutches of the law	Floral offerings
Contracting parties	Foeman worthy of his steel
Cool as a cucumber	Foregone conclusion
Crisp \$5 bill	



## WORDS TO BE AVOIDED

Fought like a tiger	Leave no stone unturned
Fragrant Havana	Led to the Hymeneal
Gala attire	altar
Giant pachyderm	Light collation
Goes without saying	Like rats in a trap
Good-natured crowd	Limped into port
Great beyond	Long years
Grim reaper	Loom up
Hard-earned coin	Luscious bivalve
Head over heels	Madly in love
Heart of the business section	Marriage was consum- mated
Herculean efforts	Milady
High dudgeon	Minions of the law
High noon	Miraculous escape
Hotly contested	Mob violence
Hurled into eternity	Mooted question
Immaculate linen	Much interest was mani- fested
Incontrovertible fact	Musical circles
In durance vile	Mystery car
Infuriated animal	Natty suit
It goes without saying	Neat sum
Jupiter Pluvius	Never in the history of
Knights of the grip	News leaked out
Land office business	Old Sol
Large and enthusiastic audience	One of the most unique
Last but not least	Painfully cut
Last sad rites	Pale as death

## NEWSPAPER HANDBOOK

Parlous times	Solemn black
Pass into history	Solon
Pillar of the church	Speculation was rife
Pool of blood	Spirited away
Poor little tots or kiddies	Staged (except in theater)
Popular citizen	Steeled his nerve
Present incumbent	Stern reality
Presided at the punch bowl	Swathed in bandages
Private yacht	Talented authoress
Probe	The bullet crashed through his brain
Psychological moment	The present day and generation
Rash act	Theory exploded
Received an ovation	This broad land of ours
Red letter day	This world's goods
Rooted to the spot	Tidy sum
Sable hearse	Tiny tots
Sad rites	To the bitter end
Sea of upturned faces	Tonsorial parlor
Select few	Took things into his own hands
Sensational failure	Toothsome viands
She tripped down the steps	Tripped the light fantastic
Sickening thud	Turned turtle
Signified his intention	Typical Westerner
Small but appreciative au- dience	Undercurrent of excite- ment
Smoking revolver	

/

## WORDS TO BE AVOIDED

Under existing condi-  
tions

Vale of tears

Vast concourse

War to the knife

Well-known clubman

Whipped out a gun

White as a sheet

Worked like Trojans

## CHAPTER V

### THE NEWS STORY

American newspapers have developed a characteristic structure for the presentation of practically all of the news articles, or "stories," that they publish. For want of a better name, it may be called "the news story form." It is not a special kind of English, but is rather a special method of outlining or organizing facts. Its chief characteristics are: (1) a "summary lead," or introductory paragraph, presents the gist of the news story in a brief, bulletin form with answers to the reader's questions *who, when, where*, etc.; (2) the "news feature," or most interesting aspect of the news or fact in the story, is emphasized in the lead, usually in the first line; (3) an "inverted pyramid" order in the rest of the story places the more interesting facts early in the story and the less interesting at the end; (4) short, unified paragraphs are used, each making a particular point and usually presenting a "high light" of interest in its first line; and (5) an impersonal point of view is adopted to present the facts without the writer's opinion.

## THE NEWS STORY

Although the news story form is scarcely sixty years old, having been developed during the Civil War, it is so much an integral part of present-day conception of news values that newspaper writers often do not realize that it is a special structure. It is employed in almost all important *news* stories but is not so frequently used for other types of newspaper articles, such as "feature articles" and "human interest stories." The news story form is part of the American newspaper man's effort to put together a 60,000- or 100,000-word newspaper in such a way that a busy reader may extract the essentials of the day's news in a few minutes and may quickly find the elaborations of the particular subjects in which he is especially interested. Headlines, make-up, departmentizing, and writing in the newspaper are all developed upon this principle.

The outstanding characteristics and tests of the news story form are discussed in the following sections:

### 44. The Summary Lead

The summary lead, the most characteristic part of a news story, is a bulletin or summary of the story that is presented at the beginning to give a hurried reader the outstanding facts of the news contained in the story. Although it often consists of several

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paragraphs, sometimes half a column, it is usually but one paragraph, as in the following examples. Note the feeling of completeness in these leads and how they introduced the "running story" that followed them.

Three men suspected of having robbed the Blank Knitting Mill, 267 Blank street, of \$12,000 worth of underwear, were caught unloading bundles of the stolen material from a stolen motorcar in a private garage, 14 Henry street, yesterday. The arrests were made several hours after the discovery of the robbery.

To meet the increasingly high cost of professors' salaries and of administration of the university, the trustees of the University of Pennsylvania yesterday passed a resolution increasing the tuition fees in all departments from 25 to 33½ per cent.

A deluge of molten metal escaping from a broken feed pipe, late yesterday afternoon, injured nine employees of the Blank Galvanizing Works, 806 Blank street. Two of the men may lose their sight.

That judges should organize and form a labor union of their own was the suggestion made to Supreme Court Justice B. B. Blank today by James Blank, labor leader, who is acting as his own counsel at his trial on charges of criminal anarchy.

The first important break in the ranks of insurgent railroad employees in the Chicago terminal district came today when railroad officers announced that groups of strikers on the Pennsylvania,

## THE NEWS STORY

the Soo line, and the Rock Island had decided to return to work.

Convicted of robbing the Blank Bank, 478 Blank street, on Jan. 14 of \$9,000 in cash and Liberty bonds, William Smith, 20 years old, was sentenced by Judge Marcus yesterday to serve not less than six years in the Blank penitentiary, the maximum penalty permitted by the law.

Resisting two men who tried to rob him, 19-year-old John McAllister, 803 Bay street, was shot in the right leg by one of the bandits, on Thirty-fourth street last night. Both men escaped without taking anything.

The adequacy of the lead may be subjected to the following tests (apply them to the above leads):

- a. If the lead is sufficiently complete and clear in itself, as it should be, it will stand the test of being cut off from the rest of the story and being published alone. If this test shows that further details are needed to make the news clear, put them into the lead.
- b. Another test is to ask of the lead the questions, *when? where? who? how? and why?* These are the questions that arise in every reader's mind when he hears a piece of news. Does the lead answer them?
- c. Does the lead mention all phases of the news? This test applies especially to leads of more than one paragraph introducing long stories. In a long report of a meeting, for instance, do the lead paragraphs include the names of all the speakers

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and similar essentials of the program? Is it an adequate table of contents of the details that follow? In many stories, the subsequent paragraphs treat the lead as a table of contents, and, paragraph by paragraph, elaborate the items suggested in the lead.

- d. Is the lead conclusive? Especially in a narrative story, does it finish the action or merely introduce it? Does it tell merely that "fire broke out" in the building, or does it tell the result of the fire? Notice the seventh example above.

### 45. News Feature in First Line

In the average newspaper story, some effort is made to emphasize, or "play up," the feature that is likely to be of greatest interest to the reader. Just what this news feature is differs in various stories. It may be an important part of the article or merely an unusual attendant circumstance; it may be the cause, result, occasion, personality, or some other phase of the subject. It is the news writer's "talking point" which he hopes will interest readers in the article. It is the news element, "slant," or "angle," which the experienced newspaper man is thinking of when he says that "he sees a story" in the subject. The ability to distinguish the news feature comes only with experience and constant handling of news because public interest changes and a newsy feature of today may be of slight interest a month from today.

To illustrate the handling of the feature, the following leads show six different features of the same story



## THE NEWS STORY

played up in six different leads. The selection of the best depends upon the time, the place, and circumstances, sometimes upon whether it is the first or second story on the event:

Two firemen were suffocated and three other persons were injured in a \$75,000 fire that swept the Incandescent Light company's plant, 383 Fifth street, Schmidt's Antique shop, and an adjoining boarding house yesterday afternoon.

The explosion of an electrician's blow torch started a fire that gutted the Incandescent Light company's plant, 383 Fifth street, Schmidt's Antique shop, and an adjoining boarding house, yesterday afternoon, causing the death of two firemen and the injury of three other persons.

Lowered by his feet through a skylight, Fireman Joseph Hall, of Hose Company No. 3, almost lost his life in an unsuccessful attempt to rescue two comrades who were trapped on the top floor of the Incandescent Light company's plant, 383 Fifth street, during a fire which destroyed the building yesterday afternoon. The Schmidt Antique shop and an adjoining boarding house were also gutted.

Climbing from window to window with a half-suffocated girl on his back, Jack Sweeney, lodger, held 2,000 persons breathless as he saved Miss Hilda Schultz, a cook, and himself from death during a fire which destroyed a boarding house at 385 Fifth street yesterday afternoon. The fire started in the plant of the Incandescent Light company, next door, and swept through that

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building, the boarding house, and the Schmidt Antique shop.

Two Louis XVI chairs, said to be the finest brought to this city in recent years, were lost in a \$75,000 fire which spread to the Schmidt Antique shop, 381 Fifth street, after it had destroyed the Incandescent Light company plant, and Mrs. Sarah Jones' boarding house yesterday afternoon. Two firemen were suffocated and three persons were injured.

A shortage of electric light bulbs threatens the city.

With its entire stock of bulbs, which was the city's chief supply, destroyed in a fire that gutted the Incandescent Light company's plant, 383 Fifth street, yesterday afternoon, the officers of the company fear that no bulbs can be secured from the East within ten days.

The fire also destroyed the Schmidt Antique shop and a boarding house and caused the death of two firemen of Hose Company No. 3.

Whatever the newsy feature of an article may be, the newspaper writer makes the most of it by placing it in the first line of his story where it will be most readily seen. Often he merely writes down the feature in the most attractive form and then answers the reader's expected questions about it — that constitutes the lead.

Test the news feature by looking upon the first six words of the article as the show window and asking yourself whether its contents will attract hurrying readers.

## THE NEWS STORY

Another test is to examine the completed article to discover whether any other fact, item, or circumstance in the story is more likely to interest the average reader than the first six words of the lead. If so, rebuild the lead so as to place this more interesting item at the beginning.

### 46. Inverted Pyramid or Dwindling-Interest Structure

A news article is ordinarily constructed "wrong-end-to." It begins with its climax, expressed in a summary lead, and arranges the various details and explanations of the content of the lead in the order of their interest, with the most interesting items first and the least interesting items later. It is thus an inverted pyramid of interest. This is done, partly to avoid a two-headed structure with one climax at the beginning and another at the end, partly to save time for the reader, and partly to facilitate the make-up of the newspaper. Even with careful planning, it is seldom possible for an editor to arrange his stories in his finished newspaper so that everything will fit. He needs elasticity and he secures it by reducing the length of articles. As this cutting is done after the articles are in type, they must be written so that it is possible to throw away the last paragraph or paragraphs. Obviously the writer must think of this possible cutting as he writes and must plan his structure so as to lose as little as possible in the cutting.

To test the structure, suppose that the last para-

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graph is cut away. Are the facts that would thus be lost of greater interest than facts in earlier paragraphs? Try cutting the last two paragraphs. Arrange to lose the least important element in each possible cutting.

Take care not to develop an essential climax in the last paragraph or to devote its space to a vital piece of information. A tendency among young writers is to "tack on the end" something of vital interest in the story. In most cases the material belongs in the lead.

A news article, in other words, does not "wind up," or close, or end — it stops. It should be so built that it may stop at the end of one paragraph as well as another. At whatever point the reader leaves it or the editor cuts it away, the article appears complete and adequate up to that point. The further it goes, the more it is devoted to elaborations and explanations, interesting but not vitally essential to a clear understanding.

### 47. Unit, or "Block," Paragraphs

With the increase in the number of editions of newspapers, there is an increasing tendency for news articles to "grow" during the day as new developments are reported. As the new developments and changing point of view require a reorganization throughout the article, a growing practice is to write each paragraph as a fairly independent unit that may be placed anywhere in the story. In this way the order of the paragraphs may be altered easily.

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The several paragraphs of a news article should be so unified and self-sufficient that any paragraph may be eliminated or shifted to any other part of the article without requiring changes in other paragraphs. Each paragraph should be a unit, or "block," that takes up one point and does not lap over into other points. That is ideal paragraph unity for newspaper purposes.

Test paragraph unity by attempting to shift paragraphs from one position in the article to another.

### 48. No Editorial Comment Desired

All but a few newspapers prefer to confine to their editorial page all their editorial comment on, and interpretation of, the day's events and they instruct their reporters not to comment or to "color" their news articles. The requirement is that the news article should devote itself to facts and whatever interpretation is needed to make the facts clear. It should not tell what the reporter *thinks* or *believes*, but what he *knows*.

A test for the existence of tone, color, or comment in a news article is to ask whether readers can know or feel the reporter's approval or disapproval of the persons or actions of which he is writing. If it is possible for the reader to know the reporter's feeling, the article is colored.

"Color" in news articles ordinarily creeps in through adjectives and adverbs, too vivid verbs, or too definite nouns. If a story has a feeling of color about it, the remedy is to seek the particular words that ex-

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press the color. Often one word is responsible for the entire "tone" or "leaning" of the story. Note the color in the following:

That judges should organize and form a labor union of their own was the bold suggestion made to Supreme Court Justice B. B. Blank today by James Blank, labor leader, who is trying to act as his own counsel at his trial on charges of criminal anarchy. (Compare this with fourth lead under Section 44.)

### 49. Unconventional News Articles

At various times newspapers attempt to break the routine by developing less conventional ways of presenting information. Many of these are interesting and clever, but most of them are transitory. Note the following:

Louis Mendelson, tailor, curer of stammerers, and friend of Napoleon, wanted a wife. In fact, he wanted a third wife because "two had died on him." He heard of Mrs. Lena Weinstein and "went to New York and looked her over and decided she'd make him a good wife."

The night wind was chilly. So were Miss "Bobby" Savage's fingers. She warmed them in Bernard Bogy's pocket—\$20 worth. And Bernard is a rising young lawyer from Belleville, at that.

No news story of vital importance—"big news"—is ever told in anything but the conventional form. It "tells itself" in that form, and such should be the case

## THE NEWS STORY

for the news is so vital that the method of presentation should not obtrude itself, or take away interest from the news. Such is the case in from 60 to 80 per cent of the day's routine grist of articles.

Human interest stories and other feature articles, that are published for some other reason than their news value, are not usually written in the news story form. Their interest is not so much in the facts, or news, as in the manner of telling, and the writer is at liberty to experiment with unusual methods.

The use of the name of a man or woman at the beginning of a news article has been exploited by several newspapers with a view to securing greater naturalness in the writing. Most newspapers, however, prefer to use the name beginning only when the name is well-known to the newspaper's readers.

The "snapper lead" is one of the most interesting and lasting novelties of recent years. It consists of an opening paragraph of one sentence, preferably a short and colloquial expression of the gist of the entire article. The second paragraph is a detailed explanation that is virtually a straightforward lead. Such a lead would be the sentence, "Europe is today making the biggest touch in history," paragraphed separately and followed by a detailed summary of a meeting of Allied bankers. Note the sixth lead under 45 (page 98).

Clever newspaper writers are constantly inventing new and original means of presenting facts. They are encouraged to do so because their knowledge of news values and the aims of newspaper writing is

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such that they are furthering the purpose of the news story form. Beginners are usually advised, however, to master the news story form first and to adhere to it rigidly until they have developed the "feeling" of newspaper writing and are ready to seek original means of expressing it.



## CHAPTER VI

### THE OFFICE STYLE SHEET

Because of the elasticity of English usage in capitalization, abbreviation, figures, and similar technical matters of writing, it is customary for publication offices to establish arbitrary "office rules" governing such matters. Their purpose is to secure uniformity of usage. The body of rules in each office is known as "typographical style" and is usually embodied in a "style sheet," or "style book." Most newspapers have such style sheets; if not, they have an unwritten set of office rules that is followed by their editors and copyreaders.

Upon entering the employment of a newspaper, a reporter should secure a copy of the style sheet or, if there is none, should become acquainted with the office style through a study of the newspaper itself. He should then observe the desired practices faithfully. Presented with such a body of rules, the reporter may be frightened by the task of learning them all. Their mastery, however, is simple if he approaches them in a logical way. An easy

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method is to read the style rules carefully and to mark those that are *new* to him or *contrary* to his usual practice — disregarding the others. The task will thus be narrowed down to a few rules that may easily be learned.

Mastery of typographical style is largely a matter of noticing details. Until a writer enters a newspaper office, it is likely that he has never paid serious attention to such matters as capitalization and the use of numerical figures. When he writes for print, however, he must learn to regard these matters as seriously as other mechanics of writing.

To aid the mastery of typographical style, a brief study of the tendencies of American newspapers will show the reason for what may at first sight seem to be the arbitrary notions of an editor. Such a study is embodied in the following suggestions. A sample style sheet is presented in Appendix II at the back of this book.

### 50. Capitalization

There are three general tendencies in the capitalization in American newspapers. At one extreme is the "up-style" newspaper which requires much capitalization more nearly in accord with the practice of literary writers. (The term, *up-style*, comes from the fact that printers call capitals *upper case* letters.) At the other

## THE OFFICE STYLE SHEET

extreme is the "down-style" newspaper that bases its style upon the rule, "Avoid capitals that are not absolutely necessary." A middle course is attempted by certain other newspapers (which may be called "moderate down-style"). The essential differences are as follows:

- a. Most publications agree that the following must be capitalized: All proper nouns; months; days of the week; principal words in titles of books, plays, lectures, pictures, toasts, etc.; names of religious denominations; nouns and pronouns of the Deity; sections of the country and city; names of holidays; names of races and nationalities.
- b. In the titles of books and other matter set in capitals-and-small-letters, it is customary to observe the following rule: capitalize all words of more than four letters; write with small letter *only* conjunctions, articles (except the first), and prepositions that have less than five letters.

*E. g.*—A Man Without a Country; Marching with Lee; The Lady or the Tiger.

- c. In titles that denote official position, rank, or occupation, newspapers disagree. Up-style provides for capitalizing them in whatever position they occur. Down-style requires capitalizing of them only when they *precede* a proper noun — not when they stand alone or *follow* a proper noun:

*Up* — Judge John R. Holt, or John R. Holt,  
Judge of the Municipal Court.

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*Down* — Judge John R. Holt, but John R. Holt,  
judge of the municipal court.

- d. In names of associations, societies, leagues, companies, lines, and other incorporated bodies, when the full incorporated name is used, three practices prevail. Up-style capitalizes all words in the name. Extreme down-style capitalizes *only* the first word of the name. Moderate down-style capitalizes all words in the name *except* the common noun at the end which tells the *kind* of organization. This latter practice is the commonest down-style.

*Up* — Louisiana State University; First National Bank.

*Moderate Down* — Louisiana State university;  
First National bank.

*Extreme Down* — Louisiana state university;  
First national bank.

It is to be noted, however, that even down-style requires the capitalization of the common noun, which tells the kind of organization, when it *precedes* the rest of the name:

*E. g.* — Yale university; but University of Chicago. First National bank, but Bank of Wisconsin.

- e. In geographical names, names of streets, avenues, boulevards, houses, hotels, theaters, stations, wards, districts, counties, and similar expressions, the same division occurs. Up-style capitalizes the entire

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name. Down-style capitalizes the distinguishing part of the name and the common noun only when it *precedes* the distinguishing noun:

*Up* — Rock River, Fox Lake, Pinckney Street, Soo Station, Grand Hotel, Third Ward, Second District, Badger State, East Side, New Year's Day.

*Down* — Rock river, Fox lake, Pinckney street, Soo station, Grand hotel, Third ward, Second district, Badger state, East side, New Year's day — *but*, Hotel Belmont, Lake Michigan, Gulf of Mexico.

- f.* In names of political parties, down-style must make a concession. Strict consistency would avoid the capitals, but ambiguity results inasmuch as a man may be a *democrat* but not a *Democrat*, may be a *socialist* without voting the *Socialist* ticket. Similar concessions appear throughout a down-style sheet.
- g.* Names of national, state, and city bodies mark a clear division in capitalization. Up-style capitalizes all of these buildings, officers, boards, such as *Congress, Senate, Assembly, Department of Justice, Tax Commission, Budget Committee, Post-office, City Hall, Common Council, Capitol*, etc. Down-style does not capitalize them.
- h.* Other points of disagreement between *down* and *up* styles are the following: points of the compass; common religious terms, such as bible and gospels; names of school and college studies; abbreviations

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of the time of day, such as *a. m.*; college classes and degrees; and seasons of the year.

In mastering the capitalization rules of a style sheet, note whether its tendencies are *up* or *down* and interpret the rules accordingly. Some of the most essential ideas are expressed, not in the rules, but in the *examples* of the rules.

### 51. Use of Figures

In rules for figures, similarly, newspapers are divided into two camps. Certain newspapers prefer many figures because they save space and are easy to grasp. Other newspapers, while appreciating these advantages, realize that mistakes in copying and typesetting of figures are a great obstacle to their use.

All style rules for figures are based on the establishment of a certain dividing line, above which all numbers shall be set in figures, and below which all numbers shall be spelled out. This general basis is ordinarily expressed in the first of the style sheet's rules for figures, and all other figure rules are merely exceptions to this general scheme.

- a. One group of newspapers sets 100 as the dividing line, spelling out numbers below 100 and using figures for 100 or larger.
- b. The other group divides at 10, spelling out one digit numbers and using figures for all numbers of 10 or more.

Subsequent figure rules are merely exceptions to this primary rule, and most newspapers agree upon them:

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- c. Above the dividing line, the only exception is usually in the case of a large, approximate number; e.g., *about a million*.
- d. Below the dividing line, most newspapers make exceptions by using figures for: hours of the day; days of the month; ages; dimensions; prices; degrees; per cents; dates; votes; times in races; scores; sums of money; street and room numbers, etc.

*E.g.*, 10 o'clock; 3:30 p. m.; April 4, 1919; 27 years old; 16 feet 3 inches; \$10 a yard; \$14.20 a ton; 7 cents apiece; 68 degrees; 86 per cent; vote of 27 to 9; 1863 Monroe street; 165 University hall. Fine distinction is often made in deciding whether the number is an exact measurement or merely a number.

The rule that no sentence may begin with a figure always prevails because it is a printing rule. The number is either spelled out or preceded by an adverb.

*E.g.*—About 73 per cent —

Commas are used to set off each set of three digits in all numbers except *serial* numbers:

*E.g.*—12,567 soldiers, *but* Policy No. 1846986, *or* 1089 Tenth street.

### 52. Quotation

Although methods of handling quotation marks vary in other kinds of publications, they are standardized in newspapers, except for occasional variation in editorials. The rules are as follows:

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- a. All verbatim quotations which are printed in the same type and measure are enclosed in double quotation marks. When printed in a different size or face of type, they are *not* quoted. The marks are placed only at the beginning and end of the paragraph. The placing of quotation marks at the beginning of each line is seen occasionally in newspaper editorials.
- b. In continuous quotation of several paragraphs, unbroken by explanatory matter, a quotation mark is placed at the beginning of each paragraph and at the end of the last paragraph only. The fact that quotation marks must be used on either side of such interjected material as "said the speaker" does not affect the main paragraph quotation marks.
- c. Single quotation marks are used for quoted matter within a quotation. For quoted matter within a single-quoted section, double marks are used — and so on in alternation.

*E. g.*—" Jones wrote 'The Orderly's Story' printed this week," he said.

The quoting of names of books, dramas, paintings, statuary, operas, songs, and subjects of lectures, sermons, toasts, magazine articles, is common practice in almost all newspapers.

Some newspapers quote the following and others do not: nicknames, names of characters in plays, names of newspapers and periodicals, names of vessels, cattle,



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dogs, automobiles, slang and technical words and similar matters. (See Chapter II. also.)

### 53. Abbreviation

Abbreviation in newspapers is largely a matter of arbitrary rule. Some newspapers generally avoid abbreviation, while others do not.

- a. Certain titles, such as *Rev.*, *Dr.*, *Mr.*, *Mrs.*, *M.*, *Mme.*, *Mlle.*, and most military titles are almost always abbreviated. Disagreement occurs in the abbreviation of such titles as *Professor*, *Congressman*, *Senator*, *Representative*, *President*, *Secretary*, *Treasurer*, etc., but the general tendency is toward writing them in full. Certain newspapers abbreviate these titles before full names but not before surnames alone; thus:

*E. g.*—Prof. A. B. Jones, *but* Professor Jones.

- b. Names of states of more than five letters are usually abbreviated when used after the name of a city.

*E. g.*—Chicago, Ill.

- c. Names of months of more than five letters are commonly abbreviated in dates and date lines:

*E. g.*—Madison, Wis., Oct. 29.

- d. Abbreviation of such words as *railway*, *company*, *street*, *avenue*, *district*, *county*, etc., when they form part of a name, is determined by individual office style.

- e. Christian names, such as *William* and *Charles*, are seldom abbreviated.

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### 54. Punctuation

Rules for punctuation presented by a newspaper style sheet are usually concerned merely with special cases and with matters of tabulation. Because of the elasticity of punctuation rules in general, new reporters need to learn from the style sheet and from the finished newspaper the particular practices desired in the office to secure uniformity. (See Chapter II.)

### 55. Dates and Date lines

- a. Two forms of date lines are common in American newspapers, and the punctuation is always the same:

i.—Madison, Wis., Feb. 20.—The Wisconsin legislature, etc.

ii.—Madison, Wis.—The Wisconsin legislature voted, etc.

- b. In most cases when the name of the state contains more than five letters, it is abbreviated. It is omitted after prominent cities. The month, if of more than five letters, is usually abbreviated.
- c. The newspaper way of writing dates is practically standard:

*E. g.*—Feb. 20, 1919.

*Not*—the 20th of February, 20 February, February 20th, or February the twentieth.

### 56. Addresses

Every newspaper has its own particular way of writing a street address and seeks uniformity in this.

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Whether to use *at* or *of* before the address, whether to abbreviate *street*, whether to use *No.*, whether to spell out numbered streets, are all dictated by office style.

### 57. Titles

Because of the importance of care in the printing of names of persons, many newspapers have extensive rules governing titles.

- a. Almost all newspapers require either *Miss* or *Mrs.* before every woman's name. They require also that an unmarried woman's first name shall be given — not merely her initials.
- b. Almost all insist that *Mr.* shall not be used before the full name, as *Mr. J. W. Smith*. Whether it shall be used before the surname alone depends upon who *Mr. Smith* is.
- c. Many newspapers dislike the use of a single initial, urging reporters to use either both initials or the full first name:

*E. g.*— John W. Smith, John Smith, *or* J. W. Smith; *not* J. Smith.

- d. The insertion of *the* before *Rev.*, in a clergyman's name, is common practice, as is the use of *Mr.* after *Rev.* when the surname is used alone.

*E. g.*—the Rev. J. S. Smith, *or* the Rev. Mr. Smith; *not* Rev. Smith, *or* Rev. J. S. Smith.

In church titles it is well to notice that bishops of the Catholic, Anglican, or Episcopal denominations

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are called *Right Reverend* (*Rt. Rev.*) and deans are called *Very Rev.* In the Methodist denomination, the simple title, *Bishop*, is used. Archbishops of the Catholic clergy are called *Most Rev.*, and cardinals, *His Eminence*, written thus: *His Eminence, James, Cardinal Gibbons*. Congregational and Presbyterian clergymen are known as *ministers*; Methodist as *preachers*; Catholic as *priests* or *pastors*. *Rabbi* should be placed before the name of a Jewish pastor. Use the *Rev. Dr.* only when the clergyman has the degree of doctor of divinity.

*e.* *Honorable* and *Esquire* (or their abbreviation) are never used with names except in editorials.

*f.* In foreign proper names with prefixes, such as *le, la, de, du, von, van*, etc., do not capitalize the prefix when given name, initial, or title precedes. Otherwise capitalize.

*E. g.*—General von Machensen, *or* Von Machensen. George du Maurier, *or* Du Maurier.

*g.* Long titles are usually placed after the name:

*Never* — Superintendent of Public Property G. B. Smith, *but* G. B. Smith, superintendent of public property.

*h.* Avoid such name-handles as *Grocer Smith, Butcher Jones*, etc.

### 58. Three Hints in the Mastery of a Style Sheet

*a.* Note the general tendency of the style sheet in the various matters discussed; i. e., whether *up* or *down* in capitalization; whether toward much or

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little abbreviation; whether dividing figure usage at 10 or 100. Interpret rules accordingly.

- b. In reading the style sheet, check the rules that are *new* or *unfamiliar* to you. Learn them only.
- c. Note the *examples* after the rules; they are usually more expressive than the rules themselves.

## CHAPTER VII

### ACCURACY ALWAYS

How to eliminate mistakes and to develop the greatest possible degree of accuracy in news gathering, news writing, and copyreading is one of the most important problems of the newspaper profession. "Inaccuracy" is not a plague that has descended suddenly upon American newspapers. It has always existed, and editors and publishers have grappled with it since newspapers were first devised. Recently the public has become acutely aware of the problem, has talked a great deal about it, and has attempted to devise laws to stamp it out. Meanwhile, newspaper editors, realizing that accuracy can be attained only through ideals of carefulness and professional pride impressed upon each individual reporter, are quietly undertaking the personal, individual training that will insure greater accuracy than can be secured by legislation. Few newspaper men are deliberately inaccurate. But every newspaper man, like any other human being, is likely to make mistakes in spite of his best intentions, and

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every mistake that he makes stands forth where all may see it. In almost no other profession are mistakes so boldly exposed to public scrutiny. It is his misfortune that one mistake on his part attracts more attention than his hundreds of accurate statements of fact, secured and presented through the most painstaking effort. The damage done to the public welfare by the one mistake, of course, may undo all the good that he has accomplished through the hundred truths. But this danger is one of the hazards that must be accepted as part of the newspaper profession.

No rules or special methods can be prescribed for the elimination of inaccuracy. Only a few pitfalls and some means to avoid them may be pointed out here to assist young reporters.

### 59. Pitfalls of Inaccuracy

1. *Misstatement of fact* results from a variety of causes: (1) from lack of sufficient knowledge of the news field and of conditions and events that serve as a background for intelligent reporting or copyreading; (2) from lack of sufficient judgment to distinguish between information and misinformation; (3) from lack of sufficient questioning, in interviewing, to secure a clear understanding of the facts; (4) from the jumping at conclusions rather than searching for the facts;

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(5) from an unconscious twisting of the facts through failure to keep an open, unprejudiced mind; (6) from failure to run down all possible clues to information; (7) from a tendency to be satisfied with only one version — which may be prejudiced; (8) from the danger of allowing friendship to affect thoroughness in news-gathering; and (9) from failure to apply to the facts the test of reasonableness.

2. *Misrepresentation of facts* through omission of qualifications occurs chiefly in the quotation of another's words or opinions in interviews and reports of addresses. In seeking to emphasize an outstanding or striking idea or point of view, a reporter is likely to strip away too many of the reservations with which it was accompanied. Bereft of these qualifications, it is far bolder and more striking than when it was originally uttered. One must secure the spirit as well as the letter. The best check against such inaccuracy is "to put yourself in the other fellow's shoes." For one moment, while you are writing the story, stop to consider his feelings as he later reads the published version. Is your report such that you would care to take it in person and ask his approval? If not, is it really a fair and accurate report?

3. *Inaccuracy in quoting*, either in interviews or speech reports, makes a host of enemies for newspapers. Rare is the public speaker or the prominent man frequently interviewed who is not a confirmed cynic about the trustworthiness of the press. Misquotation is a vice of American journalism that shocks



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the newspaper men of other countries. Abroad, reporters not only take their quotations verbatim in shorthand, but in many cases submit proofs before publication. They stand aghast at the abandon with which American reporters rush into print with misquotations of the opinions of the most august persons. The inaccurate quotation is sometimes due to too great reliance upon memory; again it is caused by the reporter's ignorance of the subject which he is handling. Whatever its cause, one result of it is the movement among certain American newspaper editors toward requiring ability to write shorthand of candidates for certain kinds of reporting. Carelessness in quotation may yet bring back the despised notebook into American journalism.

4. *Mistakes in names* are probably the cause of more criticism of newspapers than any other form of inaccuracy. Such mistakes are not confined to newspapers. In any list of names supplied by any person, in public capacity or otherwise, many are likely to be inaccurate in one respect or another. But it is in the newspaper that the mistakes are most evident, and what man can forgive the newspaper that misspells his name? Not only are news stories full of errors in spelling, initials, first names, addresses, and identifications, but quite as often they do not refer to the right persons. If you will take an issue of your newspaper, for example, and check all local names with a directory, the result will astound you. How far away is such modern reporting from the old-time ideal of printing

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every citizen's name in exactly the way he prefers to sign it? The first step in checking errors in names is to look them up—every one. The next is to begin to cultivate a memory for names and to master every name of prominence in the local news field.

5. *Inaccuracy in names of clubs, firms, corporations, and similar bodies* differs from errors in personal names only in that it is more fruitful of libel suits. Many a costly error has resulted from failure to note an & sign. Look them up first; then master them.

6. *The handling and copying of figures* cause so many mistakes that certain newspapers spell out almost all numbers below 100. There are three checks that will aid in combating errors in numbers: (1) before handing in your story, take time to compare all of its figures with those in your notes; (2) check all the figures in the story by adding, subtracting, multiplying, or applying other tests of their correctness; (3) ask yourself whether the figures seem reasonable. Many a reader will do this to your story, and, if he catches you in a mistake, it will but confirm his conviction that newspapers care nothing for the truth. You should at least have the satisfaction of knowing that whatever errors he finds were made by the composing room.

7. *Dates*, strangely, are more often wrong than right because the reporter hits wrong keys on the typewriter. Frequently a bit of arithmetic will show up the errors. How often does a man's age fail to tally with the date of his birth, when both appear in the

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same story? How frequently is not a local firm credited with having existed years before the founding of the home town?

8. *In social news*, a check-up of the spelling, initials, and addresses in any social column would astonish any managing editor. Most of the errors are due to carelessness — the rest to lack of acquaintance with the news field. They are allowed to pass because they seldom result in libel actions and only a little less seldom in unpleasant "fusses." But, of course, every mistake destroys some one's confidence in the newspaper and sometimes makes an enemy. Not infrequently the errors in the social column undo the purpose of circulation-getting for which the column is conducted.

9. *Headlines* may tell untruths unintentionally. The limits of space prevent qualification of statements. The necessity of fitting a statement into a definite number of letters and lines forces the use of synonyms that frequently hit "just beside the mark." One such word, inaccurate by a hair's breath, carries a wrong impression into the reader's mind that may undo all the effort for accuracy exerted by a careful reporter in the story beneath. After one has juggled hopelessly in an effort to express an idea in a difficult headline, his sense of accuracy becomes dulled — "color" — blind. The best safeguard in such a case is to ask the man at the next desk to read it and to pass on its accuracy.

10. *Rumors* are a dangerous thing in a newspaper, even when they are presented as rumors. When they

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are presented as facts, however, they are infinitely worse. It is, of course, far easier to put together a story of casual gossip and rumors than to go out and find the facts, but what is it worth when it is done? Almost the only subject on which rumors are worth space is politics. Honest reporting has little or no other use for them.

11. *Gullibility* seems a far-away danger to the average alert reporter. But with half the world trying to hide its doings from him and the other half trying to choke information down his throat, he is in greater danger of being deceived than he might suppose. The number of persons who are seeking publicity, trying to push pet schemes, trying to make thrusts against enemies and rivals seems to be exceeded only by the number of persons who lead the reporter astray and overwhelm him with friendly misinformation to keep his mind from the real business that concerns him and them.

12. *Unreliability of witnesses* affects the accuracy of news. Not the intentionally dishonest informer, but the honest-but-mistaken witness, is most likely to mislead the seeker after facts. The power of observation, the ability to draw correct conclusions from observation, and the ability to see with unprejudiced eyes are traits so uncommon in human nature that the most honest witness is likely to testify the opposite of the truth. This is shown when two or more witnesses are brought together in a law court — all are honest, but

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no two saw the same thing. A newspaper reporter's acuteness defends him against the intentional falsifier, but he must have a double defense against the man "who saw only part of it or saw it wrongly." What is known as "personal equation" is partly to blame. Rare is the man who can hear or see with a totally disinterested point of view. In spite of his best intentions, his "slant" colors his observations. When he is a source of news, his "slant" gets into print unless the reporter makes allowances for it.

13. *Suppression of news* is the great charge made by the critics of the newspapers. Deliberate suppression, for good or bad purpose, is a matter of policy determined by the editor or owner and is a myth more often than it is a reality. Unintentional inaccuracy by suppression is more often committed by those who write and edit copy, particularly in "boiling down" stories by slashing out portions carelessly. In eliminating these portions, they often commit "suppression of news" that is quite as harmful as the much-talked-of suppression because of the editorial policy.

14. *Deliberate distortion* of the facts is something more serious than inaccuracy and is out of the range of this discussion. If a man is a liar, in print or in speech, there is little use in showing him ways to be truthful. There are, of course, deliberate liars in the newspaper profession, but they have always been the noisy minority that undid the good work of hundreds of earnest truth-tellers. Fortunately, their popularity

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seems to be waning year by year. The man who will purposely lie in print is becoming less and less available to those who wish to profit by his lies.

15. *Sensational coloring of news* is a form of inaccuracy that is close to the borderline. The heightening of the facts to make a story brighter and more interesting amounts to falsifying. The melodramatizing of news has had its run in the yellow journals, and some observers believe that it is dying out. As it injures no one so much as the man who perpetrates it, the best interest of young reporters lies in shunning it.

16. *Faking* is a dangerous thing, whether it be a seemingly harmless stretching of the facts for the sake of humor or pathos or an actual fabrication of news. The reporter who begins it in a small way, however, starts on a path that leads only to discredit. A fake is a lie, and, as Ralph Pulitzer, publisher of the *New York World*, has well said, "Whereas it may not hurt any one that it is about, it hurts several other persons and an institution. . . . It injured the reporter who wrote it, the city editor to whom he reported it, the copyreader who edited it, the managing editor who printed it, and the newspaper which published it. It hurt these men by insidiously dulling the keen edge of their sense of accuracy, and it injured the paper by injuring them."

17. *The danger of libel suits*, resulting from inaccuracy, is discussed in Chapter XIII. A libel is an untruth or inaccuracy that injures some one's reputa-

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tion. Carelessness, haste, gullibility, or good intentions are little defense in the law court.

### 60. Safeguards Against Inaccuracy

1. *To know one's news field* is the most effective check against inaccuracy. Most of the information handled by a reporter is concerned with facts of the locality—its geography, industries, history, politics, people, interests. Reporters must know the home city as no one else knows it. This often requires study, especially if the reporter has recently come to the city in which he is working. He must set about to learn his city—his news field—systematically through study of maps, city directories, local histories, and various publications issued from time to time. One of his greatest aids will be the cultivation of the friendship of some resident of long standing who has known the city for years and is willing to "set him right" in his knowledge of its affairs. The reporter who remains a stranger in the city cannot succeed as a news gatherer.

2. *Knowledge of the affairs of the nation*—history, politics, finance, personalities—is essential if, for nothing more than the handling of local ends of national subjects. Reporters who have had a college education have a fair foundation but they must add to their knowledge by constant reading of the latest books and periodicals dealing with current economic, political, and social problems. Reporters who have but scanty education must go to the library and read books on such

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subjects as economics, government and politics, history, philosophy, literature, that are the basis of an education. It should be a reporter's pride to be fairly conversant with any matter concerning which his city editor may give him an assignment.

3. *A broad range of knowledge is needed.* Newspaper workers need to poke their heads into every field of human knowledge — science, art, philosophy — if to no greater extent than to learn something of the scope, the manner of thinking, and the vocabulary of each subject. Just as the college student who is preparing for newspaper work should try to take at least one course in each of the principal departments of knowledge, the reporter who is continuing his own education should read some of the important books in each field of knowledge. This broadening is needed to counteract the present tendency toward specialization. It is a good thing to have a hobby and a specialty, but an all-around reporter must not confine his reading to that.

4. *Faithful reading of the news* is necessary to keep one's fund of knowledge up to date. To one whose business is writing and dealing with writing, it is easy to slip into the habit of doing little serious reading outside the office. This habit is as serious for the newspaperman as for the doctor to neglect his medical journals which tell of the advances of his science. Just as every professional man and business man faithfully reads the journals of his profession or trade, a newspaper man must read the journals of the world news — the thoughtful periodicals of fact and opinion.



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5. *A systematic method* whereby a reporter may direct his reading to secure the most usable, up-to-the-minute knowledge would be to select each week perhaps six of the great topics that have come into the news during the week, to look up references on them in the periodical indexes in the library, and to read a current article or two on each. With little effort he will keep himself conversant with the important events of the day.

6. *Acquaintance with sources* of information is as important as a great fund of knowledge. If one cannot know a thing offhand, he should know where to find the facts he needs. Every field of science, art, literature, and philosophy has its basic bibliography, and with these books one should be conversant. A very usable library would be a textbook from each of the basic courses of study in the various departments of a university. The great compendium of such sources is a standard encyclopedia—a source that newspaper workers use all too little. A very well-informed man once said that he enjoyed using an encyclopedia as “pick-up” reading—by browsing through its articles he acquired much information of which he had never dreamed.

7. *To avoid mistakes in names*, a newspaper man must early develop three faculties: an intimate knowledge of the principal names that are constantly occurring in his stories; an ability to master names quickly; and a memory for names. For the first faculty, he must set about the task systematically. A

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familiar assignment for cub reporters in numerous old-time offices was for them to devote spare moments to memorizing the names of aldermen, local officials, state and national officials, members of the supreme court, members of the president's cabinet, the nation's ambassadors, and similar lists. It was remarkable training in accuracy, and a conscientious reporter may give himself a similar training out of office hours. The more names he masters, the easier it will be to master others quickly. In learning names, he must notice that, for newspaper purposes, a surname without initials or Christian name is useless. He must therefore learn the full names.

8. *Some of the books of reference* available in the average library are the following:

- a. Biographical.—“Who's Who in America,” “Who's Who” (English), “Woman's Who's Who in America,” “American Catholic Who's Who,” “Tout Paris” and “Que Etez-vous?” (French), “Wer Ist's” (German), “Author's Who's Who,” “Biographical Congressional Directory,” “American Men of Science,” “Dictionary of National Biography” (English). “Biographical Directory of Railroad Officials in America,” etc.
- b. Annuals and Almanacs.—“New York World Almanac,” “New York Tribune Almanac,” “Brooklyn Eagle Almanac,” “Chicago Daily News Almanac,” “Whittaker's Almanack,” “New International Year Book,” “American Year Book,” “Statesman's Year Book,” “Canadian Almanac,”

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- "Annual Register," "Minerva" (Academic), "Literary Year Book," "Municipal Year Book" (English), "Hasell's Annual," "Britannic Year Book," "Scientific American Reference," "Mexican Year Book," "Russian Year Book," "China Year Book," "Japan Year Book," "South American Year Book," "Year Book of Scientific and Learned Societies," "Dressler's Kunstjahr Buch," "Das Jahr," "Almanach National" (French), "International Whittaker," etc.
- c. Statistics.—"Abstract of Federal Census," "Statistics Atlas of U. S.," "Mulhall Dictionary of Statistics," "Webb Revised Dictionary of Statistics," etc.
- d. Newspaper Index.—"New York Times Quarterly Index," etc.
- e. Periodical Indexes.—"Poole's Index," "Book Review Digest," "Readers' Guide to Periodical Literature," "Annual Magazine Subject Index," etc.
- f. Newspaper Catalogs and Directories.—"Ayer's American Newspaper Annual and Directory," "Sell's World Press," etc.

Concerning the need of a broad background of knowledge for newspaper work, Melville E. Stone, general manager of the Associated Press and founder of the Chicago Daily News, once wrote:

"To be a good reporter requires a good education. There is nothing more pitiable than the attempt of an ignoramus to write an abstract of an intelligent speech

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or to interpret an intelligent man's ideas in an interview. It is equally lamentable to observe a half-baked youngster struggling to report any event involving knowledge of a national or an international question. An intelligent reporter is far more valuable than an intelligent editor. It will be a great day for American journalism when this fact is generally recognized, when a public man will have some assurance that his words and acts will be fairly and intelligently presented."

## CHAPTER VIII

### CLEAN COPY

There is no better habit that a young reporter can form than that of writing neat copy. Seeing the speed with which some work is done in a newspaper office and the hasty, unsightly copy that often "gets by," he may feel that bad typing, excessive "X-ing out," and scrawled handwriting are signs of familiarity with the work. But if he will watch the older members of the staff, he will see that many of the most successful of them take infinite pains in preparing their copy and that part of the pride of a desk man's heart is in the neatness and legibility of his editing. To them careless writing is an evidence of careless thinking and careless working. The man who turns in slovenly copy is usually the man who makes the most mistakes in his reporting. There have been, of course, famous journalists who were noted for the illegibility of their writing but they were, in general, the exceptions that make the anecdotes.

During the probation period, particularly when a

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young reporter is being "sized up," he should turn in the neatest, "cleanest," most presentable copy of which he is capable. Whatever may be his skill at gathering facts or his cleverness of style, it is his copy, like his face and dress, that makes the first impression. And practices learned during this period will grow into habits.

Beyond the mere matter of making a good appearance and signifying a logical mind, clean copy helps to oil the many other wheels of a newspaper office. It makes for easy editing for it need not be searched for errors — and thereby escapes many a slashing! It makes for good type-composition for the printer or linotype operator has no excuse for misreading it. It is a joy throughout the office and marks the reporter as a good newspaper man who can keep his head and maintain the quality of his work in the face of pressure and speed.

The beginner who learns to typewrite by "picking it up" in the office should remember that what he is learning will last throughout his career. If he undertakes it slowly and carefully, using all of his fingers and taking pains to find the right keys, he will soon become an expert who can turn out page after page of faultless copy at high speed. If he begins with the old-time "two-finger method"

## CLEAN COPY

(doubling his fist and striking with one finger on each hand), hitting many wrong keys, making innumerable transpositions that some one else must correct, he will never get beyond being a typewriter-wrecker who fatigues himself in writing two pages of slovenly manuscript.

To aid in developing the habit of preparing good copy, the following suggestions are presented. Above them all, however, stands the rule, "Read over your copy and correct it before turning it in."

### 61. Form of Copy

- a. Write legibly; use a typewriter whenever possible; keep the type clean.
- b. Never write on both sides of a sheet.
- c. Double or triple space typewritten copy. Leave generous space between the lines in longhand copy.
- d. Try to make each page end with a complete paragraph or at least a complete sentence to aid the cutting of copy into takes. Never divide a word from one page to another.
- e. Leave generous margins for the copyreader.
- f. The story should begin about the middle of the first page so that the copyreader may write the headline in the upper half.
- g. Number sheets at the top and enclose the number in a circle.

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- h.* Place the end mark (#) at the close of a complete story.
- i.* Enclose quotation marks in half circles in longhand copy. In typewritten copy, the half circles are sometimes used to show whether the mark begins or ends a quotation.
- j.* Aid in securing correct spelling by printing out all names in longhand copy.
- k.* Underscore doubtful *Us* and overscore doubtful *Ns* in longhand copy: e. g., *toñgue*.
- l.* Place abbreviated name of story and name of writer in upper lefthand corner of first sheet.
- m.* Never write two stories on the same sheet.

### 62. Paragraphs

- a.* Give generous indention to each paragraph beginning.
- b.* In longhand copy, bracket the beginning of each paragraph.
- c.* Remember that newspaper paragraphs should be short — from 50 to 100 words. Six or seven lines of typewritten copy should be the maximum paragraph length.
- d.* Devote each paragraph to a separate phase or unit in the story, making it an independent, unified "block."
- e.* An important, interesting idea should occupy the beginning of each paragraph. Imagine that the first six words are to be set in bold type and make them count.



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- f.* Don't use the same word, phrase, or construction at the beginning of successive paragraphs.
- g.* The articles, *a* or *the*, are not objectionable at the beginning of a paragraph, but a search for some other beginning will often give variety.
- h.* If you place important details in the last paragraphs, they may be cut off in make-up.
- i.* Introductory statements like *He said in part:*, or *The new officers are as follows*, should be made into separate paragraphs, closed by a colon.
- j.* When you begin a story with a direct quotation of more than one sentence containing no explanatory matter, make it into a separate paragraph.
- k.* Use separate paragraphs for each of the alternating speeches in dialogue or conversation form.

### 63. Sentences

- a.* Sentence structure should be clear and simple to aid rapid reading.
- b.* Choppy, disconnected, short sentences are to be avoided.
- c.* The first sentence of a summary lead must not be overloaded with unessential details.
- d.* The beginning of each sentence should present the most interesting idea in the sentence.
- e.* After the writing is complete, try to eliminate at least one useless word from each sentence.

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### 64. Words

- a. Words that are unfamiliar to the average reader have no place in newspaper writing unless they are explained in the story.
- b. Be original; shun the trite, borrowed phrases of "journalese."
- c. If superlatives are used only when they are warranted, they will mean something; they are seldom warranted.
- d. Use slang only when it is the one best way to express the idea.
- e. "Find the one noun to express the idea, the one adjective, if needed, to qualify it, and the verb to give it life."

### 65. Promptness

- a. Turn in your copy on time or ahead of time.
- b. Be on time for every appointment.
- c. Help the copy desk in its fight against the deadline.
- d. Today's news will be old tomorrow; get it today.

### 66. Accuracy

- a. The truth and nothing but the truth, told as clearly and interestingly as possible, makes the best news story.
- b. Cleverness can never take the place of truth; don't try it.
- c. Faking is lying; there is no other way to look at it.

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- d.* Every mistake you make is likely to hurt some one.
- e.* Public opinion and the ideas of thousands of readers are based on what you and other reporters write.
- f.* Verify all names, addresses, and initials.
- g.* Get all the news; if you stop with half of it, you may miss the best part.
- h.* If your story deals in rumors, label them as such and don't try to pass them as facts.
- i.* Be fair and unbiased; give both sides of the story.
- j.* Don't misrepresent a speaker by playing up a statement that, taken from its context, is misleading.
- k.* Speed is a flimsy excuse for carelessness and inaccuracy.
- l.* Read over your copy and correct it before you hand it in.
- m.* An incorrect initial or street number may cause a libel suit.
- n.* Never write anything you would not be glad to see published under your signature.

## CHAPTER IX

### COPYREADING AND PROOFREADING SYMBOLS

The symbols used to indicate desired corrections and alterations in newspaper copy and printer's proof have been developed through years of use and, with certain exceptions, are standard throughout the country. The two sets of symbols — those for copyreading and those for proofreading — must be considered separately, however, since they have been developed for different purposes. They are not interchangeable and are not used in the same way. To mix them would ordinarily result in confusion.

#### COPYREADING

Copyreading symbols have been developed by editors of copy in newspaper and other publication offices as quick and convenient ways of indicating to the printer desired changes in copy and instructions for setting up copy. Unlike proof signs, they are *not* placed in the margin but are written in the body of the copy at the proper points.

## COPYREADING AND PROOFREADING SYMBOLS

### 67. Copyreading Methods

- a. Any words, phrases, letters, or other marks which the editor wishes eliminated he draws a line through. No marginal mark is needed. In crossing out words, he takes care to do the job so thoroughly that no confusion can result — a faint line through the word merely confuses the printer. The editor connects remaining parts with run-in lines.

by words, phrases, or letters which he desires inserted he writes as legibly as he can — between the s above the point where they are to be inserted. With a caret (^) he indicates the exact point of insertion.
- c. Transposition of words, sentences, or paragraphs he indicates by drawing a line about the material to be transposed and running an arrow, or *run-in line*, to the place where the material should be. These run-in lines should never cross *through* the copy but should run out through the margin.
- d. All corrections are made so as to facilitate cutting copy into short "takes," or pieces, for the printer. That is, nothing is written vertically in the margins, and long run-in lines — from the bottom to the top of a page — are avoided. Extensive insertions or transpositions are accomplished by cutting the copy and pasting in the desired material in the proper place.
- e. Copy should never be edited with a pen or a hard pencil. A soft pencil is needed to make marks that will be easy to see under the feeble light above a linotype copyholder.

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### 68. Common Copyreading Symbols

<b>(55)</b> feet	Circle around a figure indicates that it is to be spelled out
<b>(three)</b> cents	Circle around a number that is spelled out specifies figures
<b>(Doctor)</b> Jones	Circle around complete word specifies abbreviation
<b>(Prof.)</b> Smith	Circle around abbreviated word indicates that it should be spelled out
<u>1922 facts</u>	Single line under a word calls for distinctive type. In book or magazine offices, single underscoring means italic type. In newspaper offices, it usually means bold face
<u>never</u>	Wavy line under word specifies bold face type
<u>Journal</u>	Two lines under word or letter mean small capital letters
<u>smith</u>	Three lines under word or letter call for capital letters
<u>street</u>	Line through capital letter indicates that it should be a small letter
<u>not only for</u>	Separated matter is drawn together with run-in line
<u>perpent</u>	Matter is separated by oblique line
<u>o</u>	Cross or circle emphasizes indistinct period
<u>stunt</u>	Half-circles are used when necessary to emphasize quotation marks, either single or double, and to show which way they lean
<u>yes</u>	
<u>to only see</u>	Elements are transposed by encircling lines
<u>last</u> the man who	Caret marks point where insertion belongs
<u>The time</u>	When indentation is not clear, a paragraph beginning is marked by an angle
<u>¶</u>	The paragraph mark is usually employed to mark a new paragraph where no indication was used

**69. Guide-lines or Catch-lines**

- a.** Guide lines, or catch-lines, are convenient labels which editors place on articles and stories to keep the various parts of the story and headline together and to give certain directions as to position in the newspaper. These catch-lines are written in the upper left-hand corner of the first page with rings about them. In the composing room, each catch-line is set in type in a separate line and this catch-line slug is carried at the head of the story in the galley and on the proof, and is not removed until the paper is made up. The story is said to be *slugged*.
- b.** The first essential of a catch-line is a brief name for the story:  
*E. g.*—Smith murder; Council meeting; Wreck No. 1; Wreck No. 2, etc.
- c.** On additions or revisions of a story which has gone to the composing room, a special catch-line is used to indicate the position of the new part:  
*E. g.*—First add Smith murder; Second add Smith murder; Follow Newbury Wreck; Second Folo Unrest; Lead Council Meeting; New Lead Hotel Fire; No. 8 Head Smith Murder; Insert Wreck No. 1 after lead, etc.
- d.** Department slugs are catch-lines which indicate the department of the newspaper to which the article belongs:  
*E. g.*—Society; Sports; Market; Sunday supp., etc.

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- e. Some mark is needed at the end of each article to tell whether it is complete. The usual end-mark is # or 30-in-a-circle. If the story is incomplete, the end-mark is *More*, or *More to Come*.
- f. Catch-lines used to carry type specifications and headline models are discussed in Chapter XI.

### 70. Example of Edited Copy

Melison, Wis., Sept. 25th--With a loud, deafening roar that ~~violently~~ <sup>deeply</sup> ~~aroused~~ <sup>shook</sup> hundreds, ~~from their sleep,~~ the large gas holder, ~~occupying the southwest corner of~~ Main and Blount streets at the gasplant of the Peoples' service Co., collapsed suddenly at six this morning, and lies now, partially submerged in water. The damage will be fully \$5,000, ~~however,~~ <sup>but</sup> there will be no interruption to the service, <sup>as</sup> the company's excellent reserve equipment <sup>was</sup> ~~being~~ <sup>is</sup> ~~immediately~~ <sup>being</sup> brought in to action today.

~~The cause of the mishap was at first cloathed in deep mystery. However, it was learned during the morning from~~ Charles W. Jackson, the secretary of the company, that the immense quantities of snow on the roof of the holder, caused the collapse, according to the holder, was primarily responsible. The weight of the snow caused (18) wheels on one side to break.

~~There was a momentary blaze but, when the tank settled in to the reservoir below, the fire went out.~~ "The tank was full," said <sup>Mr.</sup> Jackson, "and it was fortunate that an explosion did not scatter destruction among nearby factories."

#



## COPYREADING AND PROOFREADING SYMBOLS

### PROOFREADING

The distinctive method of using proof marks is based on the fact that, in making changes in type in accordance with proof marks, the printer does not read the entire proof, but looks down the margin of the proof for indicated corrections. It is therefore necessary to use two marks to indicate each desired change: one mark placed at the particular point in the line to tell where the change is desired; another mark in the margin opposite the line directs attention to the desired correction. This second mark also indicates the kind of alteration desired.

#### 71. Proofreading Methods

The marks listed below are the symbols that are placed in the margin to direct attention to the correction and to indicate the character of the change desired. They are never placed in the type-line or on the letter concerned. The mark to be used in the type-line is merely a caret or a simple oblique line through the letter to show the exact location of the change.

In the correction of linotype proof in newspaper offices, it is common practice to use *connecting lines* running from the error out into the margin and to place the proof mark on the ends of these lines. Such a method is satisfactory when corrections are few. In

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magazine or book offices, where proof is corrected with greater care, such connecting lines are not used. The margin mark is then simply placed at the end of the type-line. If there are several corrections in the same line, the margin marks are arranged in order so that the printer may work through the line, error by error.

*"Follow copy"* is the usual instruction in proof-reading. The final authority is the copy, except under special circumstances. The proofreader's duty is merely to correct the printer's errors and deviation from copy. He therefore compares the copy with the proof or has a copyholder to read the copy aloud as he reads the proofs.

Proofreaders usually emphasize neatness in their work and sometimes make the corrections in red ink to have them stand out.

*Oblique lines* are used by some proofreaders beside margin marks to distinguish from other marks or words that are to be inserted. For example: *tr.* means transpose, but *tr/* means insert *tr*; *lead* means more space between lines, while *lead/* means insert the word, *lead*.

*"See Copy"* is the correction used when several lines are badly jumbled or a line or more is omitted.

For proofreading of hand-set matter, which contains wrong face and reversed letters, extensive knowledge of typography is an asset. Some general principles of typography are given in Chapter XI.

## COPYREADING AND PROOFREADING SYMBOLS

### 72. Common Proofreading Marks

#### KIND OF TYPE

<i>Cap.</i> or <i>U</i>	Change to capital letter
<i>Sm. C.</i>	Change to small capital letter
<i>lc.</i>	Change to lower case, or small letter
<i>Rom.</i>	Change to Roman type
<i>Ital.</i>	Change to Italic type
<i>bf</i>	Change to bold face type
<i>wf</i>	Letter marked is from wrong font
<i>x+</i>	Letter marked is broken or imperfect
<i>o</i>	Letter marked is reversed, or upside down

#### PUNCTUATION

<i>o</i>	Insert period
<i>/,</i>	Insert comma
<i>/;</i>	Insert semicolon
<i>/:</i>	Insert colon
<i>'</i>	Insert apostrophe
<i>" "</i>	Insert quotation marks, single or double
<i>-</i>	Insert 1-em dash
<i>- -</i>	Insert 2-em dash
<i>-</i>	Insert hyphen

#### POSITION

<i>=</i>	Make lines straight
<i>re.</i>	Transpose order of elements marked
<i>[</i>	Move to left
<i>]</i>	Move to right
<i>^</i>	Move up
<i>v</i>	Move down
<i>o</i>	Indent one em

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### SPACING

- #** Put space between words  
**~** Take out space or correct uneven spacing between words  
**C** Take out all space between words and close up  
**E** Close up but leave some space  
**P** Take out hyphen (or letter) and close up  
**ly = H** Insert proper ligature  
**↓** Push down space that prints up  
**....** Insert some space between letters (letter-spacing)  
**|** Straighten margin  
**head** Insert space between lines  
**Shrink** Reduce space between lines


### PARAGRAPHING

- B** Begin new paragraph  
**No B** Do not begin new paragraph  
**Run in** Make elements follow on same line without break

### ABBREVIATION

- Spelled out** Substitute full spelling of word or number  
**Fig.** Substitute figures

### INSERTION OR OMISSION

- ^** Caret indicates point of insertion  
**—** Line through letter indicates that it is to be changed or removed in accordance with margin mark  
**D I** Take out element marked; mark is called "dele"  
**Stt.** Don't make change indicated; let it stand  
 Allow word to remain as it is

### UNCERTAINTY

- Qu.** Is this right or according to copy?  
**See Copy** See copy and insert what has been omitted

# COPYREADING AND PROOFREADING SYMBOLS

## 73. Example of Proofreading

*of up:*  
*up*  
**SEVEN WORKMEN BURIED  
 IN GASOLINE EXPLOSION** *N/*  
*9*

---

*Do*  
**Blast and Fire Destroy Experiment  
 Plant—Men in Blazing Clothes  
 Leap from Windows** *a/*  
*cap*  
*n/*  
*7*

*Rule* *7*  
*6/11*  
**Pittsfield, Ill., June 25.—Seven men**  
*lead* *7*  
**were probably fatally burned today by**  
**an explosion of gasoline in the works**  
**of the Atlas Experiment Company.**  
**All of the fourteen persons on the**  
*4*  
**second floor leaped from the windows**  
**blazing like torches.**

*La.*  
*7/9*  
*at/*  
**The explosion came at 3/20 p. m.**  
**while most of the workmen were in**  
**the laboratory on the second floor.**  
**Without warning a 20 gallon retort**  
**burst into flame, and blazing petrol**  
**was seen flying about the room.**

*R*  
*h*  
**The cause of the explosion is not**  
**known. Experiments on a new pro-**  
**cess for manufacturing were being**  
**made at the time, and it is thought**  
**that a retort made at the time became**  
**overheated.**

*h*  
*had*  
*cap*  
*al*  
**The first his of flame was followed**  
**by a blast of blazing gasoline," said**  
**Charles R. Samuels, foreman of the**  
**laboratory, this afternoon. "We boys**  
**had no time for fire escapes—we**  
**jumped.**

*T*  
*la.*  
*out, S.A.*  
**(Note: This example of corrected**  
**proof is the printed version of the**  
**newspaper story which was edited on**  
**page 28. The first deck of its head-**  
**line was set by hand; the rest of the**  
**story was composed on a Linotype**  
**machine.**

*gashers/*  
*el*  
*up*  
*7/*  
*H/*  
*h*  
*S.C.*  
*stat*  
*S.C.*

## CHAPTER X

### ESSENTIALS IN HEADLINES

The headlines in American newspapers have become so definitely standardized in the past half century that it is quite possible to formulate principles as rules for beginners to master. New forms and new methods of securing display and novelty are constantly being devised, but all these innovations are based on the fundamental scheme of headline writing that was evolved during, or shortly after, the Civil War. A few newspapers that have sought novelty in headlines prove this standardization through the individuality they achieve by being exceptions. The general principles, furthermore, must be considered true only of American newspapers and of journals of certain other countries whose newspaper workers have adopted American methods. The newspapers of Europe have not, in general, adopted the American headline.

As a general basis for headline study, it is to be noted that the chief difference between the modern American headline and the title heading of former

## ESSENTIALS IN HEADLINES

years and of other countries is largely one of grammatical structure. The newspaper heading of other countries is merely a title or label, consisting of a noun and its modifiers. The modern American newspaper headline is a complete statement, always containing a verb and a subject or predicate, or both, stated or implied. It is a grammatical sentence, although some parts may be suppressed.

### 74. Headline Characteristics and Requirements

- a. The headline is a *news bulletin* in that it states in a sentence or series of sentences the news message of the article over which it is placed.
- b. It is an *advertisement of the news* in that it displays the news and attracts attention to the article.
- c. It is a *summary* and presents in a series of skeletonized statements the essential contents of the article.
- d. It displays *the newsy feature* of the article in its first statements and thus emphasizes the news value of the article. If the news interest hinges upon an attractive point of view or a "catchy" expression, this appears in the first statement — preferably in the first line.
- e. A *verb*, expressed or implied, always appears in each subdivision of the headline, making each part a separate statement.
- f. *Exact, concrete words* which convey definite im-

## NEWSPAPER HANDBOOK

pressions are used as far as possible. No generalities are permissible. The headline must fit not a general class of news but the particular article which it heads.

- g. It is *easy to grasp*, never ambiguous or puzzling. It is not designed to arouse curiosity, but to arouse interest by making a clear, intelligible statement. If it needs to be "figured out" or read twice, it is weak.
- h. It should be *complete in itself*, in that the statement which it makes should be clear without further explanation. The information contained in the article is not so much an explanation as an addition to the headline statement.

### 75. Headline Form and Terminology

*Decks* are the several parts or layers of statements into which the headline is divided. They are usually separated by dashes.

- a. *Display decks* are those of briefer form and blacker type, usually in capital letters. The first deck is always a display deck. Usually they are crosslines, droplines, or pyramids. (See below.)
- b. *Banks* are the less prominent decks placed between the display decks. They are usually pyramids or hanging indentions. (See below.)

*Kinds of Decks.*—In general, there are but four kinds



## ESSENTIALS IN HEADLINES

of decks, although unnamed novelties are sometimes seen:

- a. *The Crossline* is a single line across the column, sometimes filling it *flush* and sometimes left short and centered.

### WIND RUINS CORN CROP

- b. *The Dropline* is a deck of several lines characterized by a slant to the right. It is really a crossline separated into several parts and indented to show its character. It may consist of two, three, or more lines, and is designated as a *two-part dropline*, etc. In some cases, its lines are not indented but fill the column, as a *flush dropline*. The following are *two-* and *three-part droplines*:

## COUNTY IS QUIET AFTER MOB RULE

---

## OVERSEAS HERO NOW SEEKS SEAT IN CITY COUNCIL

- c. *The Pyramid* is a statement of several lines

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arranged so as to form an inverted pyramid. It is ordinarily used as a bank, or subordinate deck, but is also used as top display deck:

**Pork Prices Will Stay Down If  
Europe Does not Buy,  
Big Packers Agree**

- d. *The Hanging Indention* is a statement of several lines in which the first line is full and all of the others are indented. It is always a subordinate deck:

**No Violence Is Reported on First  
Day of Coal Tie-up—Troops Are  
Ready to Move Quickly**

- e. *Unusual Forms* and variations of these standard decks or novel arrangements of headline type appear constantly.

*Headline Schedule.*—In most newspaper offices, the standard headlines are designated on the basis of a schedule by a series of numbers. Models of the several kinds of headlines are illustrated on a printed sheet which shows their form and the kind of type used. Each has a number by which the headline writer indicates to the printer the type and form in which his headline copy is to be set—as No. 6.

*A Jump Headline* is the headline that is placed over the second part of an article that is continued, or *broken over*, from an earlier page.

*A Banner Headline*, also called *streamer*, or *ribbon*, is

## ESSENTIALS IN HEADLINES

a headline in large type that extends across the top of the page. It may be a crossline or dropline. Its purpose on the front page is to display and advertise the most important piece of news.

*A Spread, or Layout*, is a specially designed headline that extends across several columns and focuses attention upon a particular story. Two-column headlines that are regular headline forms in many offices are not usually called spreads.

*An Overline* is a headline of one or more lines that is placed above an illustration. It usually contains a verb and resembles other headlines in the kind of statement it makes.

*A Caption* is the title, headline, or explanatory note that appears below an illustration.

*A Subhead* is a line or two of display type inserted in the body of an article, between paragraphs, to break up the solid typography and to emphasize interesting details. It should always contain a verb and present an attractive statement in brief form. The usual rule is that, if an article has any subheads, it should have at least *two*.

### 76. Headline Building

1. In order to fit the space and achieve the desired typographical symmetry in writing headlines, it is necessary to count the letters and spaces in each line. In preparing to write a headline, the first step is to count the number of letters and spaces in each line of the model on the headline schedule or in the newspaper

## NEWSPAPER HANDBOOK

which is to be followed. The headline writer then so frames the words as to secure the exact number of letters and spaces in each line.

2. *In counting letters*, the writer considers each letter and each space (between words) as one unit, except in the following cases: the letter *l* and figure *1* count as one-half unit each; the letters *M* and *W* count as one-and-one-half units each. The dash and double quotation mark count as full units; all other punctuation points count as half units. Figures, except *l*, count as full units. E. g.:

<b>PERSHING URGES</b>	—13½ units
<b>MORE ARMY PAY</b>	—14 units

3. *The latitude allowed* in varying from the specified number depends upon the size of type. If the number of letters per line is less than 15, one unit either way is permissible. If longer, perhaps two units may be allowed. One line of the deck, however, should not be two units too long and another line two units too short in the same headline.

4. *In banks* (pyramids and hanging indentions) it is not necessary to count the letters; it is customary, rather, to estimate the number of *average* two-syllable words.

5. *Symmetry*, or exact line length, is the greatest essential in headlines. If the lines are too long, they cannot be set in the column; if too short, they mar the appearance. Since they are primarily matters of

## ESSENTIALS IN HEADLINES

decorative typographical display, good appearance is the prime requisite.

6. *The form of the headline copy* should correspond with the headline model; that is, the copy should be written deck for deck, line for line, word for word, in exactly the same form as it is to be set in type.

7. *An outline* is a helpful preliminary to the building of a headline of several decks; that is, in preparation for the building of a four-deck headline, the writer will lay out his headline statements in an outline of four divisions, each containing the material for one deck. Then the writing of each deck is a matter of selecting words to express the idea in the proper space.

### 77. Technical Matters in Headline Writing

1. *Headline based on lead.* In writing headlines for news articles it is customary to take the material for the headline from the lead, or first paragraph. The top deck should be based on the first paragraph. The headline should emphasize the same feature and news element that is emphasized in the article. If the facts for the headline are taken from a later part of the article, a subsequent cutting may leave them stranded. Every statement in the headline should correspond to statements in the early paragraphs of the story.

2. *Relation of headline to article.* The headline presents the news in skeleton form; the lead gives a more detailed summary of the news; the remainder of the article elaborates the facts outlined in the lead. Build the headline on the "big feature" of the article.

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3. *Grammatical interrelation of decks.* If the subject is suppressed in one deck of the headline, the writer should take care to express this suppressed subject as the nominative of a deck immediately preceding or following. Unless care is taken in this respect, confusion and ambiguity will result, as in this:

**WOMEN OF SOUTH ARE  
DEMANDING EQUAL VOTE**

**Says States Have Right to Define  
Status of Electorate**

4. *Content relation of decks.* While elaborating the same general theme, each deck should be devoted to a different phase of this theme. It is a waste of space to devote a bank to a mere elaboration or restatement in other words of the statement presented in the preceding display deck.

5. *Imperative headlines.* Often when the subject of the first deck is suppressed, the verb form is the same as the imperative and appears to command the reader to do something. This is faulty, as evidenced by the following:

**LYNCH NEGRO SLAYER  
OF WHITE LANDLORD**

**BUY EARLY LANDMARK  
KNOWN AS SMITH INN**

6. *Verbs in headlines.* Every deck must have a verb expressed or implied. The infinitive or participle

## ESSENTIALS IN HEADLINES

will, of course, suffice, and often the verb may be suppressed if it is readily understood.

- a. The verb is always in the present or future tense. The past tense is rarely used in headlines.
- b. Active verbs are preferable to passive verbs because they are shorter in form and more vivid.

7. *Headline words* should be short, specific, "picture" words.

- a. Avoid one-word lines.
- b. Avoid words of several syllables in display decks.
- c. Use the concrete example, rather than the general idea, in headlines.
- d. Make a collection of 4-letter and 5-letter synonyms for headline use. The larger your collection of such words, the better will be your headlines.
- e. No important word should be repeated or used more than once in any of the decks of a headline. While this is not a strict rule in most offices, it is an excellent rule because it forces a search for synonyms. It does not apply, of course, to auxiliaries, prepositions, and similar parts of speech.
- f. The articles (*a, an, the*) should not be used in display decks of headlines. Their use to pad out lines is a sign of weakness.
- g. Contractions and colloquialisms are permitted by the average newspaper, within limitations often governed by office rules. Overuse of them may, however, hinder the development of the writer's vocabulary. They should never be used except when the tone of the article suits them. A head-

## NEWSPAPER HANDBOOK

line colloquialism is often an editorial comment upon the news.

- h.* Slang in headlines is usually governed by office rules. It should be used only when it matches the tone of the article and is sure to be immediately clear to every reader.
- i.* "Probe," "quiz," "clash," "dip," "grab," "fake," and similar unconventional words must be considered, each by itself. Many headline writers like them because they are short and vivid. Their use may easily be overdone, however, and often they are unintentional editorials.
- j.* Abbreviations should follow the rules of the office style sheet. It is easy to use too many abbreviations in headlines and therefore they should be avoided in general. No abbreviation should be used that is not immediately clear to every reader.
- k.* Reformed or simplified spelling is permitted in but few newspapers. In this matter, headline writers follow office rules.
- l.* Rhyme and alliteration are to be avoided unless used intentionally to secure a humorous effect.
- 8. *Punctuation* is reduced to a minimum in headlines.

  - a.* *Periods* are never used at the ends of display decks. Only a few newspapers place periods at the ends of pyramids and hanging indentions.
  - b.* *Commas* are used only when absolutely necessary.
  - c.* *Semicolons* are used in display decks to separate complete statements that are not joined by conjunction:



## ESSENTIALS IN HEADLINES

### HORSE STARTS AUTO; CAN'T STOP IT; GETS RUN OVER

- d. *Dashes* are used in pyramids and hanging indentations to separate complete statements when the conjunction is omitted.

#### Children's Playground to Stay—Mayor Disposed to Remove Park

- e. *Quotation marks* are frequently used in headlines although many newspapers urge their avoidance. In display lines, single quotation marks often take the place of double marks.
- f. *Question and exclamation points* are used when needed, but excessive use is to be avoided.
- g. *Figures* in headlines usually follow the rules of the office style sheet, with slight concession to the headline writer toward greater use of figures when they are necessary.
- a. When the office style advocates writing out numbers of two digits (less than 100) and using figures for larger numbers, headline writers are frequently permitted to make the division at 10.
- b. One-digit figures are frequently seen in the best newspapers and are considered defensible because of their brevity. The figure 1 however is rarely used alone.
- c. Figures at the beginning of a statement or line are permitted in headline writing although forbidden in news writing.

## NEWSPAPER HANDBOOK

- d. In the case of large numbers, use the form that takes the least space — e.g., *million* or *1,000,000*.

### 10. *Capitalization in Banks:*

- a. In decks which are set in capitals and small letters, the usual rule is to capitalize all words of more than four letters, all nouns, pronouns, verbs, adverbs, adjectives, and interjections, all parts of the verb *to be*, both parts of a compound verb, and prepositions that are a part of a verb, such as *made up*.
- b. This leaves uncapitalized only articles, conjunctions, and prepositions of less than four letters:  
Man Without a Country; *but* Marching with Pershing.

### 11. *Division Between Lines:*

- a. A word should not be divided or hyphenated between two lines in a display deck although such division is permitted in subordinate banks; the following is bad:

#### MISS ANNA BARGE ENTER- TAINED AT SOCIAL TEA

- b. The separation of a preposition and its object between two lines is to be avoided, as in the following:

#### FARMER IS KICKED TO DEATH BY HIS HORSE

- c. Each line of a display deck should be as far as possible a separate unit in itself, not tied by a

## ESSENTIALS IN HEADLINES

hyphen or a close grammatical connection to the next line.

### 78. Emphasis in Headlines

- a. *The first line* of the first deck of a headline is of course the most prominent and emphatic point in the headline and should contain the facts upon which the news value depends.
- b. *The beginning* of each line of a deck is the most emphatic part and should contain the words that deserve this emphasis.
- c. *Meaningless generalities* are a waste of space in headlines.
- d. *Test the concreteness* of a headline by questioning whether it might possibly be used over any other article of the same general content. To be sufficiently concrete, it should be so worded as to suit only the article for which it is intended and no other.
- e. *All names and places* should be adequately identified in headlines of several decks.
- f. *Ambiguous headlines* should be barred. Danger lurks in words, such as *nurse, claim, class*, etc., that are used both as nouns and verbs:

### USED SHELLS FOUND AT SCENE OF MURDER

- g. *Do not waste* the second or third lines of display decks by padding them out with generalities. Devote as much attention to them as to the first line.

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- h. Every statement in a headline should be based on facts in the article.*
- i. Build the top deck on the big feature of the story, beginning if possible, with the key word of the news.*
- j. Each deck should be so separate as to stand alone.*
- k. If the news story is about a prominent person, place his name in the top deck.*
- l. To illustrate the handling of features in headlines, note these headlines written for the leads in Chapter V (page 97). Like the leads, they play up different features of the same story:*

### **TWO FIREMEN KILLED IN FIFTH STREET FIRE**

### **SMOKE KILLS FIREMEN FIGHTING COSTLY FIRE**

### **BURSTING BLOW TORCH CAUSES BIG FIRE LOSS**

### **FIREMAN HANGS BY FEET TRYING TO SAVE PALS**

### **SAVES COOK BY SCALING WALLS AS HOUSE BURNS**

### **SCALES WALLS TO SAVE COOK IN BURNING HOUSE**

## ESSENTIALS IN HEADLINES

### **RARE ANTIQUES LOST AS CURIO SHOP BURNS**

### **ELECTRIC BULB FAMINE FEARED; SUPPLY BURNS**

- m. *Color* or editorial tone is as much to be avoided in headline writing as in news writing. A comment insinuated in the headline takes an unfelt hold upon the reader's mind and gives him a point of view which he carries through the article. He reads the news with a subtle approval or disapproval that he has acquired from the headline. There should be no possibility of knowing from the headline whether its writer approves or disapproves of the news. But, because of the brevity and the necessity of being satisfied with synonyms that fit the space, rather than the idea, color constantly creeps in. When the headline writer is in doubt about its presence, the only safeguard is to ask another person to read the line with a view to detecting the color.

## CHAPTER XI

### TYPE

Printer's type, its possibilities, requirements, and limitations constitute one of the largest subjects in the world. The only thoroughgoing way to learn type is through working in a printing office, and years of such work will open up perhaps a fair share of the ramifications of the subject.

Newspaper editorial workers need not, of course, know all phases of the art of printing, but one of the most valuable assets that they may acquire is an understanding of the principles of typography and of the kind of printing with which they are dealing. Such general rudimentary principles of type measurement and nomenclature are all that this book purposes to present. Further investigation may be carried on in the composing room and through study of type catalogs and textbooks.

The basic impression that such a discussion must convey is that "type is not made of rubber"—that it cannot be compressed or stretched, as copy can, and that the fitting together of thousands of pieces

## TYPE

of type metal into a page form requires a nicety of measurement unmatched in many other arts.

### 79. Type Measurement

1. *Basis of Measurement.*—To study type measurement, one must know the various parts of the single letter of hand-set type. Its main body or stem is called the *shank*; the raised printing surface is the *face*; the flat top surface on which the face rests is the *shoulder*. All type measurement is concerned with the two dimensions of the shoulder. The length of the shank, from base to shoulder, is always the same—0.918 inch—that is, it is “type-high.” The size of the face need not be measured for it is always smaller than its shoulder.

2. *Shoulder Size.*—Type measurement is therefore concerned with the width and height of the shoulder. Take a printed page and draw a rectangle about various letters to represent the possible dimensions of the shoulder upon which the letter rests—the width and height of this rectangle are roughly the subject of type measurement.

3. *Size of Type.*—Of the two dimensions of the shoulder, the height is the dimension that determines the *size of type*. Whereas the width of various letters need not be the same, the height must always be the same if they are to be placed side-by-side in a line. The designation of the *type size* is therefore the measurement of the uniform shoulder height of all letters in that size. The fact that certain letters project be-

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low the line is made up for in the location of the base line of the letters upon the shoulder.

4. *The Point System*.— Since 1886, all American type sizes have been measured and named on the basis of a *point system* of measurement. The unit of measurement in this system is called a *point*, and the point unit happens to be approximately  $\frac{1}{72}$  of an inch. Type is therefore designated as *6-point* or *8-point* or any other number of points, and the designation indicates that the type's shoulder is that many points in height.

5. *Points in Inches*.— To translate these point measurements into inches, it is necessary merely to resort to arithmetic. If a point is  $\frac{1}{72}$  inch, 6 points are  $\frac{1}{12}$  or  $\frac{1}{2}$  inch. *Six-point* type is therefore  $\frac{1}{2}$  inch in height, and 12 lines of 6-point may be set in an inch of space. This is the basis for figuring the number of lines of any size of type that may be set in any given space.

6. *Old Names of Sizes*.— Before the point system was established, various type sizes were designated by names, many of which are still in common use. The commonest sizes, with names and point designations are as follows:

POINT SIZE	NAME
4....	Brilliant
4½..	Diamond
5....	Pearl
5½..	Agate
6....	Nonpareil
8....	Brevier
9....	Bourgeois

POINT SIZE	NAME
10....	Long Primer
11....	Small Pica
12....	Pica
14....	English, or 2-line Minion
15....	3-line Pearl



## TYPE

POINT SIZE	NAME	POINT SIZE	NAME
16....	Columbian, or 2-line Brevier	32....	4-line Brevier
18....	Great Primer	36....	2-line Great Primer
20....	Paragon, or 2-line Long Primer	40....	Double Paragon
22....	2-line Small Pica	42....	7-line Nonpareil
24....	2-line Pica	44....	Canon, or 4-line Small Pica
28....	2-line English	48....	4-line Pica
30....	5-line Nonpareil	54....	9-line Nonpareil
		60....	5-line Pica
		72....	6-line Pica

### 80. Column Width Measurement

1. *Ems Pica*.—For measuring the width of a column or the length of a line of type, the printer uses as his unit the letter *M* of pica type (12-point). He uses the *M* because its shoulder is square, and he calls the unit an *em pica*. He designates all column widths as so many *picas*. As this *em pica*, or letter *M* of 12-point type, is  $12/72$ , or  $1/6$  of an inch wide, it is easy to translate *ems pica* into inches.

2. *Ems Pica in Inches*.—For all usual purposes, it is sufficient to say that *six ems pica equal one inch*. Therefore, the newspaper column of 13 *ems pica* width is  $2-1/6$  inches wide. A column that is 3 inches wide thus figures out 18 *picas*.

3. *Other Ems*.—This use of the *em* of pica type to measure column width should not be confused with the printer's use of the letter *em* to measure the amount of type which compositors set. In such measurement, the printer uses as his unit *the em of the size of type that he is measuring*.

4. *Proper Measures for Body Type*.—Small type should not be used unless leaded in wide columns be-

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cause of eyestrain involved in following lines. Large type should not be used in narrow measures because of the frequent division of words required. The maximum and minimum column measures for various sizes are roughly as follows:

5-point type	.....	10 to 14 ems pica wide
5½-point type	....	10 to 16 ems pica wide
6-point type	.....	12 to 18 ems pica wide
8-point type	.....	12 to 26 ems pica wide
10-point type	.....	18 to 36 ems pica wide

### 81. Special Measurements

1. *Display and Body Type*.— Any type that is used for solid masses of reading matter is called *body type*. Type used in headlines or for conspicuous positions is called *display type*. Body type is made in the following sizes: 5-, 5½-, 6-, 7-, 8-, 9-, 10-, 11-, 12-, 14-, and 18-point. Display type is ordinarily made in the following sizes: 6-, 8-, 10-, 12-, 14-, 18-, 24-, 30-, 36-, 42-, 48-, 60-, and 72-point. Sometimes 20- and 54-point sizes are added, and in a few series, 5-, 7-, 9-, 16-, 96-, and 120-point.

2. *Standard Line and Lining Series*.— Through the fact that in display type, the face is not placed in the same position on the shoulder as in body type (the base line is higher), the two kinds of type will not line together. The body type is called *standard line*; and the display type is called *lining series*.

3. *Set-width or Point-set*.— This is the designation of the second dimension of the type shoulder—the

## TYPE

width. Until recently, the set-width was whatever the particular letter face required. In certain new type, especially the output of the monotype machine, the set-width of letters is reduced to an exact point measurement to facilitate justification, or spacing out, of lines.

4. *Varying Widths of Type Face.*—Although the width of the type face is not measured nor taken into consideration, the relation of the width to the height of the letter is the basis of further classification of type. The variation ranges through four different ratios for each size of type, and these four variations are found in various kinds of type. They are:

**This is Extra-Condensed 12-Point Type**

**This is Condensed 12-Point Type**

**This is Standard 12-Point Type**

**This is Extended 12-Point Type**

5. *Variation of Body Size.*—Because of the legibility of matter set in small type with wide spacing between lines, various type sizes are now made in which the smaller face is placed on the body of a larger size—to save leading; for instance, 8-point face on 9-point body, or 10-point on 12-point body. The type is designated as 8/9 point, or whatever the combination may be, and, in measurement, the shoulder, or larger size is considered.

### 82. Names of Kinds of Type

1. *Standard Type Faces.*—Four different varieties of face are usually included in any font or size of type for the purposes of display or emphasis. All four are

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ordinarily available in a font of hand-set type, but in the monotype or linotype one or two of the series is usually omitted. The four are:

This is set in light-faced Roman

This is set in black-face (or bold) Roman

This is set in *Italic*

THIS IS SET IN CAPITALS AND SMALL CAPITALS

2. *Type Families*.— In addition to the above general variations that are available in almost any particular size or style of type, there are hundreds of general families or styles of type. Each family, characterized by a particular appearance, contains all the sizes and variations ranging from small body type to large display type. Further, these general families are classified by general tendencies of design, as *old style*, *antique*, *modern*, *fancy*, *Gothic*, *script*, *black letter*, or similar groups. Acquaintance with the extensive range of these groups and families may be secured through a type catalog.

### 83. Printer's Furniture

Any piece of metal or wood used to fill space in making up a form is called *furniture*. Included are:

*Spaces*— blank types used to space between words.

*Quads*— spaces for indenting paragraphs. As they are 1-em, 2-em, 2-en, or other widths, they form a designation of desired space for indention.

*Leads*— metal strips, 2 points thick, used for spacing between lines of type. When leads are used, the matter is said to be *lead*ed or *double-lead*ed. Without leads, it is *solid*.

## TYPE

**Slugs**—thicker metal strips to space between lines.  
Linotype lines are also called slugs.

### 84. Other Typographical Terms

**Justifying**—consists in spacing between words of a line so as to fill the column measure, or spacing between lines or paragraphs of a column to fill the form.

**Rule**—a strip of metal that prints a line. *Column rules* go between columns; *cut-off rules* are straight or wavy lines used at the bottom of unusual spaces or *squared-up* articles.

**Leader**—row of dots used in tabulation to carry the eye across.

**Border**—any lines or decorations used to frame a portion of type matter.

**Box**—a border made of plain column rules.

**Star-box**—a border made of asterisks.

**Dingbats**—heavy, wavy pieces of cut-off rule sometimes used beneath banner headlines.

**Stickful**—amount of type, about 2 inches, that can be set in a composing stick in hand composition.  
It is about 150 words in newspaper body type.

**Galley**—long tray in which type matter stands after it has been composed and before it is placed in a page form.

**Galley Proof**—an impression taken on a strip of paper by inking a galley of type. It is “pulled” for purposes of correction.

**Revise Proof**—second proof after the galley of type has been corrected.

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*Upper and Lower Case*—capitals and small letters, so called because of the positions of the cases, or trays, in which they are stored.

*Font*—a set, or complete assortment, of all the 275 kinds of different letters, figures, and characters, that make up one size and style of type—as 8-point Roman.

*Ligature*—two letters cast as one, as *ff*, *fi*, *fl*, *ffi*, *fl*, *lb*, *a*, *æ*.

*Copy*—piece of manuscript which a printer follows in setting type; anything written in a newspaper office.

*Take*—small piece of copy given to a printer at one time; articles are cut into short takes for rapid work.

*Distribute*—to replace type in its proper cases after it has been used for printing.

*Sorts*—a quantity of type separated into groups according to its various characters.

*Pi*—type matter mixed in a tangled mass.

*Hell-box*—receptacle for type and furniture that is to be melted up.

*Wrong-face*—type of a different font from that desired.

*Dirty Case*—type matter in which wrong-face letters appear.

*Form*—type matter of a page (or several pages to be printed together) ready for the press.

*Chase or turtle*—steel frame in which a form is made up.

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**Quoin** — metal wedge used to lock up type matter in a form.

### 85. How to Specify Type

*Specification marks* are placed in the margin and enclosed in a circle. Marks at head of copy are taken to apply throughout; any special typography or display is marked in margin of the copy. Display lines require special specification.

*In newspaper copy*, little specification is needed for, unless otherwise directed, the composing room will set in standard typography of the office. Typography of headlines is indicated by headline number from headline schedule.

*E. g.*, No. 9.

*In other matter*, for specifying body type, it is necessary to designate type style and size, column width, and special treatment.

*E. g.*, 8-point Bodoni Script, 15 ems, solid, indent paragraphs 2 ems; or  $\frac{7}{8}$  Roman, 13 ems, leaded, indent 1 em.

*In specifications for headings*, aside from standard headlines, it is necessary to specify size and face of all kinds of type desired and special treatment, indicating the line concerned.

*E. g.*, 12-point Caslon Bold Condensed, centered, or 14-pt. Light DeVenne Extended, all caps, flush at left, or Top Line, 14-pt. Cheltenham Bold, centered, second line, 8-pt. Roman in pyramid.

### 86. Display in Linotype Matter

The number of sizes of type available on a linotype machine depends upon the number of magazines and seldom exceeds four.

A linotype font usually has Roman type of the size concerned and either bold face or italic—not both. Not all linotype fonts have small capitals. The possibilities must therefore be determined in the office. In the usual newspaper office, the possible variations of type face available on the machines are only light Roman and bold. Accentuated words must be set either in bold or in capital letters.

Display possible on the linotype includes the following:

*Box*—type matter enclosed in rectangular rule border.

*Star-box*—type matter enclosed in a border of stars.

*White-margin*—matter indented one em from each column rule.

*Leaded or double-leaded*—increased spacing between lines.

*Double-measure*—lines extending across two columns.

*Hanging Indention*—first line full, other lines indented one em at left.

*Bold face*—blacker letter.

*All Caps*—all in capital letters.



## TYPE

### 87. Handy Tables

#### Lines of Type per Inch in Various Sizes

Type Size	Solid	2-point Leaded
5-point.....	14 lines plus.....	10 lines
5½-point.....	13 lines plus.....	9 lines plus
6-point.....	12 lines .....	9 lines
7-point.....	10 lines plus.....	8 lines
8-point.....	9 lines .....	7 lines plus
9-point.....	8 lines .....	6 lines plus
10-point.....	7 lines plus.....	6 lines
11-point.....	6 lines plus.....	5 lines plus
12-point.....	6 lines .....	5 lines plus
14-point.....	5 lines plus.....	4 lines plus
18-point.....	4 lines .....	3 lines plus

#### Approximate Number of Words per Square Inch in Various Sizes

Words		Words	
5-point solid .....	69	10-point solid .....	21
5-point leaded .....	59	10-point leaded .....	16
5½-point solid .....	54	12-point solid .....	14
5½-point leaded ....	45	12-point leaded ....	11
6-point solid .....	47	14-point solid .....	11
6-point leaded .....	34	14-point leaded .....	7
8-point solid .....	32	18-point solid .....	7
8-point leaded .....	23	18-point leaded .....	5



## CHAPTER XII

### PICTURES AND CUTS

The printing of illustrations is a large subject of many aspects. In this discussion, attention will be confined to the kinds of pictures and cuts that are published in newspapers, and publications of like mechanical facilities. Also, the point of view will be that of the editor, rather than that of the engraver, printer, or artist.

Because of the nature of its presses and the method of handling its forms, the newspaper is practically limited to *relievo* picture printing — that is, printing from plates upon which the picture appears in raised lines above a plane surface. Practically all of its picture plates (or “cuts”) are made by the photo-engraving process, which, in a general way, may be directly compared with ordinary photography. In former years, certain illustrations were printed by means of engravings on hard-wood blocks, carved by hand; but “wood cuts,” as they were called, are but little used in modern American newspapers. Pictures printed from hand-engraved

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copper or steel plates, in the same way, are not used in newspapers because of their cost and the time involved in making them. The old "chalk plates" and other predecessors of photo-engraving have also been supplanted. The great field of more artistic engraving — such as photogravures and other intaglio engravings, lithographs, collotypes, various offset printing, and other special processes — are closed to the newspaper because of the nature of its presses. The only newspaper excursion into this artistic field has been in the limited use of the roto-gravure, which is an adaptation of intaglio engraving to rotary press work. Printing in more than one color in newspapers is strictly limited to printing from *relievo* plates.

The process of photo-engraving, whether to make a line or half-tone engraving is roughly a duplicate of photography except that its product is a metal plate with raised lines or dots, rather than a paper coated with silver-salt deposits. The first step in the process is the photographing with a large camera of the "copy" — the drawing, photograph, or other picture to be reproduced — fastened upon a vertical board under strong light. The glass negative resulting is almost identical with the negative secured in photography. The next step in photog-

## PICTURES AND CUTS

raphy would be to make a paper "print" by allowing light to pass through this negative and fall upon a piece of paper covered with sensitized coating so that the picture will appear, after developing, in the form of unaffected salts remaining in spots where the light did not strike. In photo-engraving, a similar "printing" is carried out except that the "print" is a copper or zinc plate with sensitized coating. After development, the salts remaining upon the plate furnish a protective coating that may be reinforced with "dragon's blood" or other acid-resisting substance. When this print is washed, or "etched," with acid, the parts that are not protected by the acid-resisting coating are partly eaten away by the acid. The result is therefore a copper or zinc plate in which the lines and surfaces of the picture remain untouched, and the spaces between are depressed, or etched down, so as not to take ink and make an impression in the printing press. All the work of making the plate is done by light, chemicals, and acid and may be completed in a few minutes. The finished plate, which is about  $\frac{1}{8}$ -inch in thickness, is tacked to a wooden base so that it will be "type-high" and placed in the printing form along with type matter.

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### 88. Various Kinds of Engravings

1. *Line Engraving.*— This is the simplest photo-engraving in that it prints only unbroken lines and surfaces, without shades or tones — just black and white. It is also called a *zinc etching* because it is usually made on zinc. It is used for reproducing cartoons, pen and ink drawings, mechanical drawings, and any other picture in black and white without shades or tones. It can be used to print in black, or any *one* color, depending upon the ink used in printing.

2. *Half-tone Engraving.*— This photo-engraving is a step beyond the line engraving in that it prints shades, or *half-tones*, rather than solid lines of black and white — i. e., the solid surfaces are broken up. It is used for reproducing photographs, wash-drawings, or any other pictures that are made up of shadings and tone. The chief difference between its making and that of the line engraving is that a *screen* (two sheets of glass, one ruled vertically and the other horizontally with fine lines) is placed in the engraver's camera to break up the light into thousands of small dots. The resulting negative, as well as the finished printing plate, is therefore a surface composed of thousands of small points or dots. In the spots where the dots are large, the plate prints dark; where dots are small, it prints light; in no places (unless specially tooled) does it print pure white or pure black. The clearness of the half-tone picture is governed by the fineness or coarseness of the screen — a matter specified in number of lines per inch. For fine printing, screens of 100 to

## PICTURES AND CUTS

250 lines per inch are used, and the plate is made of copper; such plates will print only upon hard, smooth paper. Because of the coarse paper used by newspapers, coarser screens — less than 100 lines per inch — are used, and the plates are made of zinc. If the newspaper is stereotyped, the screen must be still coarser — between 60 and 85 lines per inch.

3. *Newspaper Color Pictures.*— Colored pictures are printed by successive impressions with several different engravings or plates, each imprinting with a different colored ink. As all colors are but combinations of the three primary colors — red, yellow, and blue — color printing resolves itself into making three plates, one for each primary color, and printing them in succession with the proper colored ink on the same sheet of paper. To make these plates by the photo-engraving process, the colored picture that is to be reproduced is photographed through filters of colored liquid that exclude light from all colors except the color desired. The filter in each case is the complementary color. For example, to make the yellow plate, the engraver photographs through a violet filter (red and blue combined) which allows only the yellow to pass through to the negative. The resulting plate therefore includes only the areas of the picture that are yellow or compounds of yellow (e. g., green or orange). A fourth plate is usually added, printing with black ink, to emphasize the picture's outlines. Newspaper color work is done either with half-tones or line engravings. It may be done with two, three, or four color plates.

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It is used in special color sections usually because the colored pictures require a separate run on the press for each color.

4. *Ben Day Process*.— This is a method of securing in line engravings a stippled effect resembling shades and tones without the use of half-tone work. It is accomplished by means of a special film through which ink is applied in a stippled manner upon the original drawing or the line-engraving plate before it is etched with acid. The stippled shading may be applied to any areas of the picture, as desired, and these areas are marked by the artist with red or blue pencil (the color does not photograph). Ben Day stippling may be secured in a variety of patterns and is specified by number from a card supplied by the engraver. Several different patterns may be used in one picture. The resulting plate is of zinc and is treated as a line engraving for printing purposes. Comic supplements illustrate the use of Ben Day line engravings in four-color work.

5. *Intaglio Engravings*.— Intaglio plates are the reverse of rilievo plates (half-tones and line engravings) in that the printing surfaces are depressed, rather than raised — i. e., the picture appears in lines and surfaces *cut into* a flat copper plate. In the printing of the picture, the plate is covered with ink so as to fill the depressions, the surface is then wiped smooth so that it is free of ink except that remaining in the depressions. When paper is pressed upon it, the ink is sucked out of the depressions and remains on the paper. The process is best illustrated by the printing of engraved



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visiting cards. For picture work, a thin blue, sepia, or green ink is used, and the variation in tone or shade results from the varying depth of the ink on the paper — as accomplished by the varying depth of the depressions in the intaglio plate. No half-tone screen is used for this reason, and the plate is literally a reversed line engraving. Intaglio pictures are used in newspapers rarely and then only for special sections or special inserts, since they must be done on a special press. The commonest intaglio pictures are known as photogravures.

6. *Rotogravures*.— This is a recent adaptation of intaglio illustration to newspaper work and appears only in special rotogravure sections, in colored ink, in the Sunday or Saturday editions of a few large newspapers. The process is called *rotogravure* because it is a photogravure printed on a special, high-speed rotary press. In the printing, the intaglio pictures that make up the special section are engraved directly, by the photo-engraving process, upon the surface of a large copper cylinder or press roll. When this is placed in the press, it revolves through a reservoir of thin ink and the surface-wiping is done by a knife which cuts away the ink on the roll's surface and leaves the depressions filled. The paper runs over the roll from a web and the press operates at comparatively high speed. Before it can be used again, the copper roll must be turned down in a lathe sufficiently to remove all traces of former engravings from its surface.

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### 89. Special Work on Engravings

1. *Retouching*.— Work done on a photograph, to increase its contrast or bring out various details, before an engraving is made from it, is called retouching. It is done with black or white applied directly to the photograph or negative. Engravers do not retouch unless specially directed and then charge extra for the work.

2. *Routing Out*.— In a line-engraving, since the acid etching is not deep, there is always danger that the depressed spaces between the lines of the picture may *print up*—gather ink and smear it on the paper as it sags down between the raised lines. To prevent this, these blank spaces are usually *routed out* with a drill that cuts away the metal to increase the etching depth or to leave a hole in the plate. The engraver routs out all plates that need it without extra charge.

3. *Hand Tooling*.— Retouching of a copper or zinc half-tone plate to increase the clearness is called *tooling*. It is done by hand with a sharp tool. Engravers do not hand-tool unless specially directed and charge extra for the labor.

4. *Mounting*.— Unless otherwise directed, the engraver always mounts the cut on a wood base to make it *type-high*.

5. *Make-ready*.— In the printing of half-tones, except the coarsest, a certain amount of *make-ready* on the press is needed to bring them out clearly. *Overlays* and *underlays* below the cut and on the impression

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roll are used to give the cut exactly the right pressure.

6. *Flat Background*.—Certain newspapers *flatten down* the background of pictures by painting the background of the original photograph with a thin coat of yellow — because yellow light is sluggish in acting on the negative of the camera.

7. *High Lights*.—Certain art editors have devised various means for eliminating the half-tone screen in high-lights and black spots in half-tone pictures. These are special processes, and some of them are patented. Many engravers however will suggest various ways of attaining such results at slight expense.

8. *Layouts*.—Since half-tones and line engravings cannot be made on the same plate, except by special processes, separate plates are required for the decorative borders used about photographs. Often *stock* borders of standard sizes are prepared to fit various pictures. In the same way, a *layout* of photographs, drawings, and border, requires separate plates for each. The art department usually supplies a black-and-white drawing of the entire layout for one large line engraving, with holes, or mortises, left for the several half-tone photographs, reduced or enlarged to fit their respective places, and numbered to enable the engraver to put the whole together on one base.

9. *Mortise*.—Holes cut through plates for the insertion of type matter or smaller cuts are called *mortises*. Their size and shape are indicated on the engraver's copy.

10. *Finish of Half-tones*.—Four standard finishes

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(applying to edges of cuts) are regularly supplied by engravers, as specified:

- a. *Square*.— This finish is rectangular with no special treatment of the edges — the cut ends on all sides with an abrupt, sharp edge.
- b. *Oval*.— There is a stock oval shape, whose size may vary as specified by the maximum width. Any special edge-finish may be specified for this stock oval. Other special shapes except the rectangular and stock oval, must be laid out on the copy.
- c. *Outline*.— The addition of a fine line border on all sides of a cut, whatever its shape, may be secured by specifying outline cut.
- d. *Vignette*.— A picture that fades away toward the edges so that no perceptible edge is seen after printing is specified as *vignette*.

### 90. How to Order Cuts

#### 1. *Kind of Copy Required:*

- a. *For half-tone cuts*, the copy should be an unmounted, glossy photograph, in black and white, with considerable clearness and contrast. In size, it should be large enough to be reduced for the desired purposes. A 4 x 5 print or larger is best, although smaller prints may be used if very clear — they should be larger than the finished cut. The same considerations hold good for wash-drawings and other copy.
- b. *For line engravings*, the best copy is usually a drawing in black ink on white paper, large enough

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to afford reduction in size. The use of inks of other colors is possible if all marks are the same color so as to give the same speed through the camera. Pencil copy is doubtful unless very black and clear. Charcoal copy is satisfactory, if clear and distinct—if on rough sketching paper, the paper texture will give a half-tone screen effect. In whatever copy, there must be contrast and an evenness of tone so that all parts will have the same speed in the camera.

- c. *For Ben Day Stippling*, the areas to be shaded should be enclosed with ink lines (unless a ragged edge is desired), and the number of the desired stipple marked in red or blue pencil in the area. These colored marks will not show in the engraving.

### 2. *Lettering on Pictures:*

- a. *Lettering placed directly on the copy* will show up well in the cut if large and in black ink on white areas or in white on dark areas. It is very successful in line engravings, but in half-tones the screen will cut up the lettering and lessen its distinctness.
- b. *Lettering in the body of the picture* may be secured by means of type set in mortises in the plates—a process so bothersome that it is used rarely except in layouts.
- c. *Captions and overlines* are usually set in type above or below the cut.

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### 3. *Fineness of Half-tone Screen:*

- a. *For copper cuts* to be printed on book paper, the screen may be anything above 120 lines per inch depending upon the fineness of the paper. The finer the cut, the smoother the paper must be, and the more care must be taken in make-ready on the press.
- b. *For newspaper purposes*, the screen is usually between 85 and 120 lines per inch, unless the cut is to be stereotyped.
- c. *For cuts to be stereotyped* for syndicate use or for a rotary press, the screen is usually between 60 and 85 lines per inch.

### 4. *Size of Cuts:*

- a. *As cuts are rarely the same size* as the photograph or other copy (that is, are usually reduced) the cut size must be specified. Usually a designation of the width, in inches, is sufficient since the length will take care of itself.
- b. *In choosing the width*, it is customary to consider the column width of the newspaper or publication, ordering cuts that will fit one-column, two-columns, or more. As the 13-em-pica newspaper column is 2-1/6 inches wide, a 2-inch cut just fits between the column rules.
- c. *If the entire photograph* is not to be included in the cut, lines drawn on it will indicate the area that is to be included and reduced so that the specified area fits the cut width specified.

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### 5. *Handling of Copy of Captions:*

- a. *Explanatory matter*, such as overlines and captions, that is to be retained in the editorial office should be typewritten on a piece of paper and pasted lightly, by the corners, to the back of the copy — or to the bottom of the copy. No typewriting should be applied to the back of the photograph since periods and certain letters will show through. Also, the caption should not be so firmly pasted that it cannot be removed before the copy goes to the engraver. Pasting keeps copy and caption together until ready for the engraver; then while one goes to the engraver, the other goes to the printer, and a system of numbers facilitates putting them together again for make-up.
  - b. *Directions and specifications* for the engraver should be on a piece of paper pasted to the bottom edge of the engraver's copy.
- ### 6. *Complete Specification Needed on Half-tone Copy.*
- (to be written on paper pasted to edge of copy):
- a. Width of cut in inches, with arrow or lines showing part of picture to be included in cut.
  - b. Fineness of screen, by number from engraver's card.
  - c. Kind of edge finish (see 89-10; above).
  - d. Special hand work, if any (see 89 above).
  - e. Name and address of sender.
  - f. Time at which cut is desired.

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### *7. Complete Specification Needed on Line Engraving Copy:*

- a. Width of cut in inches.
- b. Area and number of Ben Day, if any (from engraver's card).
- c. Special hand work, if any.
- d. Name and address of sender.
- e. Time at which cut is desired.

### **91. Other Picture Printing Plates**

1. *Electrotypes*.—Such plates are not engravings. They are reproductions of type matter and engravings made by a process of electrolysis. The plate is a thin sheet of lead with a copper surface. The making of such a reproduction of type matter or cuts involves (1) taking an impression of the form on a sheet of wax, (2) depositing by electrolysis a thin film of copper on the surface of the wax, (3) stripping the copper film, bearing the impression of type or cut, from the wax, and (4) backing it up with molten tin and lead to form a plate. Such plates are used for any type matter or pictures that are to be run through the press more times than type will endure or that are to be preserved for future or repeated use. Their most common use in newspaper offices is for advertisements and they are supplied by the advertiser. They are also used for "standing heads." The pages of most books and magazines are electrotyped for printing. Only one electrotpe may be made at a time although a number may be made from the wax plate. For elec-



## PICTURES AND CUTS

trotyping a picture, a half-tone or line engraving must first be made.

2. *Stereotypes*.— These are cheaper forms of reproduction of type or cuts. They are made by (1) taking an impression of the type or cut in wet papier-mache, (2) baking the papier-mache under pressure to preserve the impression, and (3) casting a lead plate from this papier-mache mold. For rotary presses, stereotype reproduction in the form of semi-cylindrical plates, must be made of each newspaper page. For the syndicate distribution of pictures, stereotypes are used because they are cheaper than engravings—the syndicate may supply either a stereotype plate, or more commonly, the papier-mache matrix. For a stereotyped picture, of course, an engraving must first be made. Either half-tones or line engravings may be stereotyped, but, for half-tones the process requires the use of coarse-screen cuts—from 60 to 85 lines per inch.

### 92. Selection of Photographs for Cuts

1. *Should Tell the Story*.— In the selection of photographs for newspaper or magazine illustration, the aim is to secure pictures that *tell their own story* without explanation. The reason why the picture is printed—its news value or basis of interest—should be clear to the reader at first glance. The objects in the picture should be so grouped that the reader's eye will immediately be drawn to the important details. If the picture portrays a mechanical apparatus or device, it should be shown in use or in action so that the reader

## NEWSPAPER HANDBOOK

may know what it is for and what it can do. The value of a picture can best be judged by asking whether the reader will understand its message without reading a caption. In office practice this test may be applied by passing upon the photograph before reading the contributor's explanation. The caption, then, may be devoted to giving further details that do not appear, rather than merely to explaining the picture's message.

2. *Pruning Down.*— In the handling of photographs, it is best to prune them down to the essentials that *tell the story*. That is, a confusing background and other details not related to *the story* should be eliminated. What background remains should not attract attention from the story. One corner of a photograph, containing the essential story, taken out and enlarged, makes a better illustration, of this type, than the entire picture reproduced with whatever irrelevant material it may contain. For example, a contributor supplies a picture of a prize cow standing in front of a barn. If the picture is printed in that form, the reader does not know, without reading its caption, whether it means to show an interesting barn, an interesting cow, or some other barnyard interest. If the cow is the story, the barn should be cut away, or painted out, and the picture should be cut down so as to depict only the cow and some unobtrusive background.

3. *Human Interest.*— Most magazines and newspapers require that almost all illustrations should contain the picture of a person preferably posed so as to

## PICTURES AND CUTS .

assist in telling the picture's story. The purpose is to give human interest to the picture, to supply a basis of comparison of sizes (since every reader knows the size of the human figure), and to make the picture's message immediately evident.

4. *Contrast*.— Since the photo-engraving process, unless supplemented by costly hand work, has a tendency to reduce the contrast in illustrations, photographs must have the greatest possible variety of shading to prevent *flattening out*. Select pictures in which the light areas are very light, and the dark areas are very dark; in which the lines and areas are clear-cut and definite, not blurred and hazy. Give the camera something to take hold of.

5. *Reproducing Cuts*.— It is practically impossible, without much hand work, to make a good half-tone engraving from a half-tone picture clipped from printed matter. This is especially true of pictures printed on rough paper. Only in rare cases, when the picture is of extremely fine screen, of great contrast, and on very smooth, glossy paper, is it possible. Even then, the doubling of the half-tone screen results in an unsatisfactory cut. A coarse-screen half-tone on very smooth paper may often be reproduced in a line engraving. In general, however, new copy is required for each engraving.

## CHAPTER XIII

### ESSENTIALS IN LIBEL

An exhaustive discussion of libel cannot be given in a book of this character, nor is it desirable. The following are merely some essential considerations which will open up the subject to the beginner in newspaper work. Before he grows much older in the profession, however, he must school himself in the libel laws of his state and watch their application in the routine cases coming with the day's news. He will learn that it is almost impossible for a newspaper to publish all the news, while it is new, without running into conflict with the laws of libel, but that a reputable newspaper makes every effort to avoid publishing libelous matter except in the rare circumstance when its editor feels that the public good depends upon risking the danger of libel action and its cost. Experienced newspaper men, he will learn, can "smell" libel at a considerable distance.

#### 93. What is Libel?

Libel is a published statement that hurts some one's

## ESSENTIALS IN LIBEL

private, professional, or business reputation. Its libelous nature usually results from the fact that it is untrue.

A more exact definition in the terms of the law would be: "Any publication by printing or writing or by signs or pictures which accuses a person of a crime, or blackens his character, or tends to expose him to public ridicule, contempt, or hatred, is libelous."

The publication of such a statement is the real wrong. The offense consists, not in writing the defamation, but in giving it publicity.

It is usually an untruth that is libelous. If the damaging statement can be *proved to be true*, it is not ordinarily libelous.

There are many ways in which a published statement may injure a reputation to a libelous degree. These are some of them:

1. Falsely to accuse a person of being a criminal.
2. Falsely to accuse a person of suffering from a contagious, obnoxious, or loathsome disease.
3. Falsely to accuse a public officer of being mentally or morally unfit for office.
4. Falsely to accuse a physician, lawyer, or other professional man of lack of skill or knowledge in his profession.
5. To defame a person so as to bring disgrace, scorn, or ridicule upon him. This is especially true in the case of a woman's character.

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### 94. The Libel Laws

The law and authorities on which libel decisions are based are less a matter of legislation than of court decision and precedent. The bases of judgment are, on the one hand, the benefit derived by the public from free discussion, and, on the other hand, the possible damage done by publications to the reputations of individuals.

Libel laws and authorities are limited by state boundaries and are not uniform in all states. Newspaper workers must know the laws of the particular state in which they are working.

The libel laws of this country differ in basis and application from those of other countries. Because the freedom of the press is more firmly established in this country, the legal aspects of libel are totally unlike those of Continental Europe.

The adage, "the greater the truth, the greater the libel," is not applicable in this country except in the case of criminal libel. The American basis for civil action is, in general, "if true, not libelous."

### 95. Libel Actions

Libel actions are civil suits brought by persons who believe themselves to be libeled, and their purpose is to recover damages, either compensating or punitive, from a publication.

The verdict and the damages are determined by the jury, and the case is tried like any other civil action.

With the jury, considerations of justice may outweigh the purely legal aspects in the verdict.

## ESSENTIALS IN LIBEL

Suit may be brought against the publisher, editor, reporter, or any one else connected with the publication.

Criminal libel actions are brought by the state in rare cases when the libel is such as to lead to a breach of the peace. They do not usually result from reportorial work.

### 96. Common Defenses in Libel

Some of the common defenses in libel are the following:

1. To prove the truth of the statement that is cited as libelous.
2. To prove that the statements are privileged because of their source. See Section 98 below.
3. To prove absence of malice or spite; this may reduce the damages but is not an absolute defense.
4. To prove that circumstances of publication tend to show that the statement is not malicious, or was provoked or excused by the complainant's conduct. This is *in mitigation of damages* only.

### 97. Malice or Intent

The publisher's intent may or may not be considered. Absence of intent to injure is usually immaterial if injury is actually done. In fact, malice is ordinarily presumed in every case.

A plaintiff occasionally bases his suit on the charge that the published truth or untruth which damaged his reputation was inspired by malice or personal spite.

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The pleading of carelessness, haste, or gullibility carries little weight. Even if the libel was entirely unintentional and showed no trace of ill will or spite, the court will usually hold that the damage to the plaintiff is just as great as if intended.

### 98. Privileged Matter

1. Quotations or reports emanating from the proceedings of a court of record, even if they are untrue and damaging to a reputation, cannot be made a cause of libel action. They are *privileged*. It is necessary, however, to note these qualifications:

- a. What is a court of record? The definition of the kind of court whose records are privileged is a matter of state law. Whether the proceedings of a magistrate's court, police station, justice of the peace are privileged must be determined—they rarely are.
- b. When does privilege begin? Whether the privilege begins when pleadings are filed or when the case actually comes into court, or at what other time, are determined by state law. Many libel actions result from the quoting of summons, complaints, petitions for divorce, preliminary pleadings, short affidavits, and other material not privileged in the state in which they are published.
- c. The newspaper account must be a *fair and true* report of the court proceedings, without extraneous matter or comment, to be privileged.



## ESSENTIALS IN LIBEL

2. The proceedings of legislative bodies are also privileged. A fair and true report of statements made as a part of a legislative session, even if untrue and damaging, may not be the basis of libel action.

3. The proceedings of many semi-public bodies are, or are not, privileged, depending upon the public interest in these bodies. Thus, a lodge, a church board, or any other body, if closely related to a great proportion of the community, may constitute a privileged source of information. Another, of more limited influence, may not.

4. The contents of any petitions making charges or remonstrating against the actions of public officers or others are ordinarily privileged after they are received by the person to whom addressed. The state law on this subject should be determined.

5. Discussion of the qualifications of political candidates is privileged, so long as it is concerned with the public aspects of the candidate's fitness and does not involve private affairs remotely associated with his candidacy. Whether the office is elective or appointive somewhat affects this privilege.

6. Criticism of the work of artists, authors, playwrights, and others is privileged so long as it is confined to their *work* and to the creations which they present publicly, thereby inviting criticism. No license is granted for the discussion of their private characters.

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### 99. Other Libel Considerations

*Retraction or apology* is no defense for libel although it may reduce the damages by proving the absence of malice.

*Irony and jest* may easily result in libel action and their intended humor will not be considered in court — ironical statements are judged on the basis of their meaning to the average reader.

*Cartoons and pictures* are as likely to be libelous as any other published material.

*Advertisements* that are libelous may be a cause of action against the newspaper that publishes them.

*Letters to the editor*, if published, may be a cause of action against the publication.

*"It is rumored"* and *"it is alleged,"* and similar statements are no defense in court since the law does not countenance the publishing of rumors. *"Alleged"* is most often used in reporter's copy with quotations from documents or statements that are not privileged — but it contains no more defense than *"said."*

*Omission of the name* of the person whose character is damaged is no defense if it is possible for the public to identify the person concerned.

*Reference to the source* of information is no defense, if the information is untrue, except in the case of privileged matter. The fact that the information was received from a press association or a syndicate does not relieve the publication from possibility of suit.

## ESSENTIALS IN LIBEL

### 100. Seven "Safety" Queries

Young newspaper workers should apply the following queries in determining whether a particular statement is likely to bring difficulties to the newspaper:

1. Does the statement injure any one's reputation?
2. If it injures a reputation, is it true or likely to be true, and is it possible to prove its truth?
3. Is the statement privileged because of its source?
4. Has the person mentioned or referred to a reputation that may be damaged?
5. Is there time to verify the statement? What defense is there to offer to the charge of carelessness?
6. Is the person mentioned or referred to likely to bring suit?
7. If still in doubt, take the safe course and consult your superior.



## APPENDICES



## APPENDIX I

### BOOKS ON JOURNALISM

The reporter who desires to read further into the technic and problems of his profession will find that the bibliography of journalism, which was a slender one ten years ago, is growing rapidly year by year. The following books are the standard texts and references used in the schools of journalism. A number of older books on similar subjects might be added but many of them are out of print or have been superseded by later works.

#### *Text-Books of Newspaper Writing and Editing*

BING, P. C., "The Country Weekly" (Appleton).

BLEYER, W. G., "Newspaper Writing and Editing"  
(Houghton Mifflin).

"How to Write Special Feature Articles"  
(Houghton Mifflin).

FLINT, L. N., "The Editorial" (Appleton).

HARRINGTON and FRANKENBERG, "Essentials of  
Journalism" (Ginn).

HYDE, G. M., "Newspaper Reporting and Correspondence"  
(Appleton).

"Newspaper Editing" (Appleton).

ROSS, C. G., "The Writing of News" (Holt).

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SPENCER, M. L., "News Writing" (Heath).

WILLIAMS and MARTIN, "The Practice of Journalism" (Stephens).

### *Collections of Selected News Stories*

BLEYER, W. G., "Types of News Writing" (Houghton Mifflin).

CUNLIFFE and LOMER, "Writing of To-day" (Century).

HARRINGTON, H. F., "Typical News Stories" (Ginn).

### *Collections of Editorials*

"National Floodmarks," from Collier's Weekly (Doran).

COOKE, R. G., "Casual Essays of the N. Y. Sun" (out of print).

"Editorials from the Hearst Newspapers" (International Book Co.).

CRANE, DR. FRANK, "Adventures in Common Sense" (Lane).

MACHAIL, J. W., editor, "Modern Essays," from the London Times (Longmans).

### *Books Descriptive of Newspaper Editing and Publishing*

BLYTHE, S., "Making a Newspaper Man" (Altemus).

DIBBLEE, G. B., "The Newspaper" (Holt).

GIVEN, J. L., "Making a Newspaper" (Appleton).

HEMSTREET, C., "Reporting for the Newspapers" (Wessels).

### *Histories of American Journalism*

HUDSON, F., "Journalism in U. S. to 1872" (Harpers, out of print).



## BOOKS ON JOURNALISM

LEE, J. M., "History of American Journalism"  
(Houghton Mifflin).

PAYNE, G. H., "History of Journalism in the United States" (Appleton).

### *Biography*

ELY, M., "Some Great American Newspaper Editors"  
(Wilson).

STOCKETT, J. C., "Masters of American Journalism"  
(Wilson).

WIEDER, C., "Daily Newspapers in the U. S." (Wilson).

### *Advertising*

HALL, S. R., "Advertisers' Handbook" (International Correspondence Schools).

"Writing an Advertisement" (Houghton Mifflin).

STARCH, D., "Advertising" (Scott Forsman).

### *Dramatic Criticism*

ANDREWS, C., "The Technique of Play Writing"  
(Home Correspondence School).

BURTON, R., "How to See a Play" (Macmillan).

CAFFIN, C. H., "The Appreciation of the Drama"  
(Baker & Taylor).

CLARK, B. H., "European Theories of the Drama"  
(Stewart & Kidd).

HAMILTON, CLAYTON, "The Theory of the Theatre"  
(Holt).

### *Photo-Dramatic Criticism*

LINDSAY, VACHEL, "The Art of the Moving Picture"  
(Macmillan).

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MÜNSTERBERG, H., "Photoplay, a Psychological Study" (Appleton, out of print).

### *Journalistic Writing for High Schools*

DILLON, C., "Journalism for High Schools" (Noble).

FLINT, L. N., "Newspaper Writing in High Schools" (University of Kansas).

### *Ethics of Journalism*

BLEYER, W. G., "The Profession of Journalism" (Houghton Mifflin).

HOLT, HAMILTON, "Commercialism and Journalism" (Houghton Mifflin).

ROGERS, J. E., "The American Newspaper" (Harper).  
"Newspaper Building" (Harper).

SINCLAIR, UPTON, "The Brass Check" (published by the author, Pasadena, Cal.).

THORP, MERLE, "The Coming Newspaper" (Holt).

## APPENDIX II

### SAMPLE STYLE SHEET

The style sheet reprinted here is one that was prepared by the faculty of the Course in Journalism of the University of Wisconsin in co-operation with Madison newspapers for which the journalism students write for practice in reporting. The present form is the result of a series of annual revisings and reprintings extending over a series of years and represents in general the style of the average newspaper of that state. It will be noted that this style sheet advocates a moderate "down-style," divides figures at 100, and permits but little abbreviation. The rules are numbered for easy reference. It is an unusually brief style sheet and depends greatly upon its examples to make fine distinctions in the rules. "Accuracy Always" is the motto at its head.

### CAPITALIZATION

#### ***CAPITALIZE:***

1. All proper nouns, months, days of the week; but not the seasons.
2. Principal words in the titles of books, plays, lectures, pictures, toasts, etc., including the initial "A" or "The". "The Man from Home."
3. Titles denoting official position, rank, or occupation, when they precede a proper noun: President Wilson, Judge John R. Holt (but John R. Holt, judge of the circuit court). Avoid long, awkward titles before a name,

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such as State Superintendent of Public Property Harrison.

4. Distinguishing parts of names of associations, societies, leagues, companies, roads, lines, and incorporated bodies: Louisiana State university, First National bank, Union Trust company, Northwestern line, Epworth Methodist church, First Wisconsin volunteers.
5. Common nouns when they precede the distinguishing parts in names of associations, societies, companies, etc.: University of Wisconsin, Association of Collegiate Alumnae, Bank of Wisconsin.
6. Only proper noun in geographical names, except when the common noun precedes: Rock river, Fox lake; but Lake Michigan, Gulf of Mexico.
7. Only the distinguishing parts of names of streets, avenues, boulevards, university and other buildings, hotels, theaters, stations, wards, districts, counties, etc.; Pinckney street, Northwestern station, South hall, Grand hotel, Third ward, Second district.
8. Schools, colleges, and other main divisions of a university, but not departments: College of Agriculture, Law school; but department of astronomy.
9. Names of religious denominations, and nouns and pronouns of the deity.
10. Names of all political parties: Republican, Bolshevik, Socialist.
11. Sections of the country but not the points of the compass: the North, the Middle West; east, northwest.
12. Abbreviations of college degrees: M.A., LL.D., Ph.D.
13. Names of sections of a city and distinguishing parts of nicknames of states and cities: the East side, the Badger state, the Windy city.
14. Distinguishing parts of names of holidays: Fourth of July, New Year's day.
15. Names of all races and nationalities: Indians, Caucasian, Negro.

## SAMPLE STYLE SHEET

16. Nicknames of athletic clubs and teams: the White Sox, the Gophers.
17. Avoid all capitalization not absolutely necessary.

### **DO NOT CAPITALIZE:**

18. Names of national, state, and city bodies, buildings, officers, boards, etc.: congress, senate, assembly, department of justice, tax commission, budget committee, postoffice, city hall, common council, capital.
19. Points of the compass: east, northwest.
20. Common religious terms: bible, scriptures, gospels, heathen.
21. Names of school or college studies, except names of languages: biology, French.
22. Titles when they follow the name: Henry Wilson, professor of Greek.
23. Abbreviations of time of day: a. m., p. m., but 12 M.
24. Names of college classes: sophomore, senior.
25. College degrees when spelled out: bachelor of arts; but B.A., Ph.D.
26. Seasons of the year: spring, autumn.
27. Names of offices in list of officers as in election of officers:  
The new officers are: John C. Walter, president, etc.
28. The following nouns after a proper noun: street, avenue, boulevard, place, building, depot, hotel, station, theater, ward, county, district, etc.

### **PUNCTUATION**

29. Omit period after "per cent" and after nicknames (Tom, Sam, Will).
30. Use a comma before "and" in a list: red, white, and blue.
31. Punctuate lists of names with cities or states, after a colon thus: Messrs. Arnold Woll, Racine; R. G. Davitt, Beloit; etc. Punctuate list of names with offices, after a colon thus: J. S. Hall, president; Henry Stoltz, vice-president.

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32. Use a colon after a statement introducing a direct quotation of one or more paragraphs, and begin a new paragraph for the quotation. Use a colon after "as follows."
33. Never use a colon after viz., to wit, namely, e.g., i.e., except when they end a paragraph. Use colon, dash, or semicolon before them and comma after them, thus:  
This is the man; to wit, the victim.
34. Do not use a comma between a man's name and "Jr." or "Sr."
35. Use an apostrophe with year of college classes: class of '87, John White '01.
36. Do not use a hyphen in "today" and "tomorrow."
37. Use a hyphen in compound numbers: thirty-two.
38. Use no apostrophe in making plural of figures: early '90s, not '90's.
39. Use no apostrophe in such abbreviations as Frisco, varsity, phone, bus.
40. Use an em dash after a man's name placed at the beginning in a series of interviews: Henry Keith—I have nothing to say. (Use no quotation marks with this form.)
41. Don't use a comma in "6 feet 3 inches tall," "3 years 6 months old," etc.
42. In sporting news punctuate thus: Score: Wisconsin 8, Chicago 3.  
100-yard dash—Smith, first; Hanks, second. Time, 0:10 1-5.

## QUOTATIONS

### QUOTE:

43. All verbatim quotations when they are to be set in the same type and measure as the context, but not when they are to be in smaller type or narrower measure.
44. All testimony, conversation, and interviews given in direct form, except when name of speaker or, Q. and A.,

## SAMPLE STYLE SHEET

- with a dash, precedes, as: John Keith—I have nothing to say. Q.—What is your name? A.—Oscar Brown.
45. Names of books, dramas, paintings, statuary, operas, songs, subjects of lectures, sermons, toasts, magazine articles, including the initial "A" or "The": "A Man Without a Country."
  46. Nicknames used before surnames: "Al" Harris, "Bob" Hall, but avoid nicknames as far as possible.
  47. Use single quotation marks for quotations within a quotation.
  48. Use quotation marks at the beginning of each paragraph of a continuous quotation of several paragraphs, but at the end of the last paragraph only.

### **DO NOT QUOTE:**

49. Names of characters in plays: Shylock in "The Merchant of Venice."
50. Names of newspapers or periodicals: the Springfield Republican.
51. Names of vessels, cattle, dogs, and automobiles.

## FIGURES

### **USE FIGURES FOR:**

52. Numbers of 100 or over, except in the case of approximate numbers, as "about a hundred men."
53. Numbers under 100 only in the following cases:
54. Hours of the day: 7 p. m., at 8:30 this morning.
55. Days of the month omitting d, th, st: April 29, 1918; July 1.
56. Ages: He was 12 years old; 2-year-old James.
57. All dimensions, prices, degrees of temperature, per cents, dates, votes, times in races, etc.: 3 feet long, \$3 a yard, 78 degrees, 95 per cent.
58. All sums of money (with dollar mark or cents): \$24, \$5.06, 75 cents.
59. Street and room numbers: 1324 Grand avenue, 69 University hall.

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60. When used in close connection with numbers over 100:  
133 boys and 56 girls.  
Do not begin a sentence with figures; supply a word  
or spell out.

### ABBREVIATIONS

#### **ABBREVIATE:**

61. The following titles and no other, when they precede a name: Rev., Dr., Mr., Mrs., M., Mme., Mlle., Prof. (before a full name only; Prof. E. G. Hunt, but Professor Hunt), and military titles, except sergeant, corporal, and chaplain. Never write Pres. Wilson or Vice-Pres. Marshall, Sen. Jones.
62. Names of states, only when they follow names of cities: Madison, Wis. (but never "a citizen of Wis.").
63. "Number" before figures: No. 24.
64. Saint and Mount in proper names, but not Fort: St. John, but Fort Wayne.

#### **DO NOT ABBREVIATE:**

65. Railway, company, street, avenue, district, etc.: Chicago and Northwestern railway, State street, A. B. Hall company. (Railway and railroad may be abbreviated when initials are used: C. M. & St. P. Ry.)
66. Christian names like William, Charles, Thomas, John, Alexander.
67. The titles, congressman, senator, representative, president, secretary, treasurer, etc., preceding a name.
68. Names of months except in dates and date lines.
69. Years ('97 for 1897), except in referring to college classes, etc.
70. Christmas in the form of Xmas.
71. Per cent: 15 per cent (not 15%).
72. Cents: 75 cents (not 75cts. or 75¢) except in market quotations.
73. Avoid colloquial abbreviations like "prof," "libe," "agrics."



## SAMPLE STYLE SHEET

### DATES AND DATE LINES

74. In dates, write Jan. 12, 1914 (not the 12th of January, or 12 January).
75. Punctuate date lines thus: Madison, Wis., Feb.11.—  
Fire destroyed the, etc.  
Omit state after names of prominent cities. Abbreviate months of more than five letters. Omit year, and d, st, th (after figures).  
Begin the story immediately after dash and on same line.

### ADDRESSES

76. Write addresses thus:  
Frank D. Miles, 136 Gilman street. Hiram Swenk,  
Cuba City, Wis.
77. Omit "at" and "of" before address. Do not abbreviate or capitalize street, avenue, etc. Spell out numbered streets up to 100th.

### TITLES

78. Always give initials or first names of persons the first time they appear in a story.
79. Never use only one initial; use both or first name: J. H. Ward, John H. Ward, or John Ward (not J. Ward).  
Do not use nicknames except in sporting news.
80. Never use Mr. with initials or first name: Mr. Ward (not Mr. John H. Ward).
81. Give first name of unmarried women not initials only:  
Miss Mary R. Snow (not Miss M. R. Snow).
82. Always use the title Miss before an unmarried woman's name and Mrs. before a married woman's.
83. Begin list of unmarried women with "Misses," and one of married women with "Mesdames," giving first name of unmarried women, and husband's first name or initials with married women's names. Begin lists of men's names with "Messrs."
84. Supply "the" before Rev.; supply Mr. if first name is

## APPENDICES

- omitted: the Rev. S. R. Hart, or the Rev. Mr. Hart (not Rev. S. R. Hart, the Rev. Hart, or Rev. Hart).
85. Write Mr. and Mrs. Arthur S. Miles (not Arthur S. Miles and wife).
  86. Write Prof. and Mrs. Henry Wilton (not Mr. and Mrs. Prof. Henry Wilton).
  87. Give the title professor only to members of faculty of professorial rank: use "Mr." when necessary with name of instructor or assistant.
  88. Avoid long titles, such as Superintendent of Public Instruction Moore.
  89. Never use the title "Honorable" or "Hon."

## INDEX

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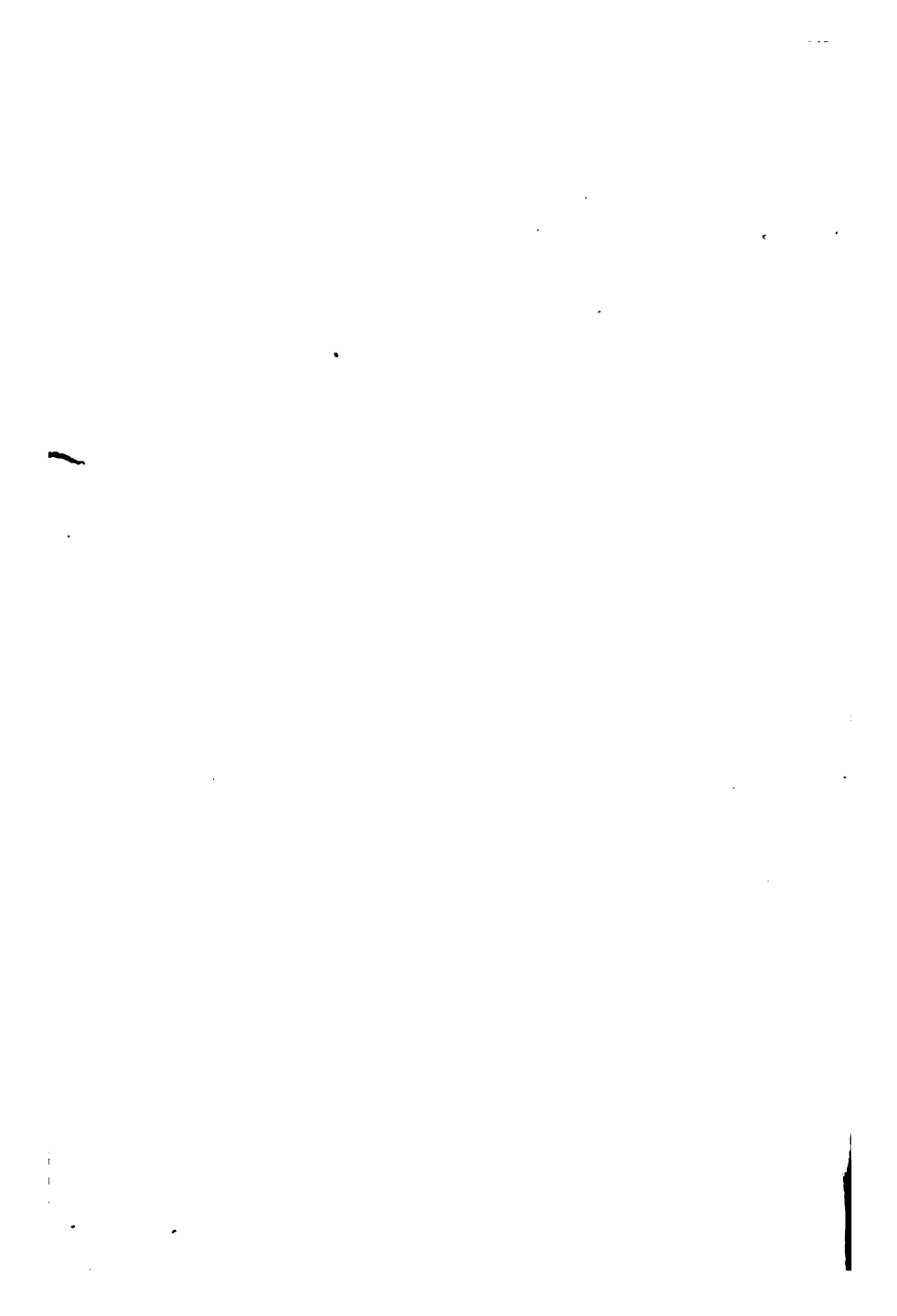
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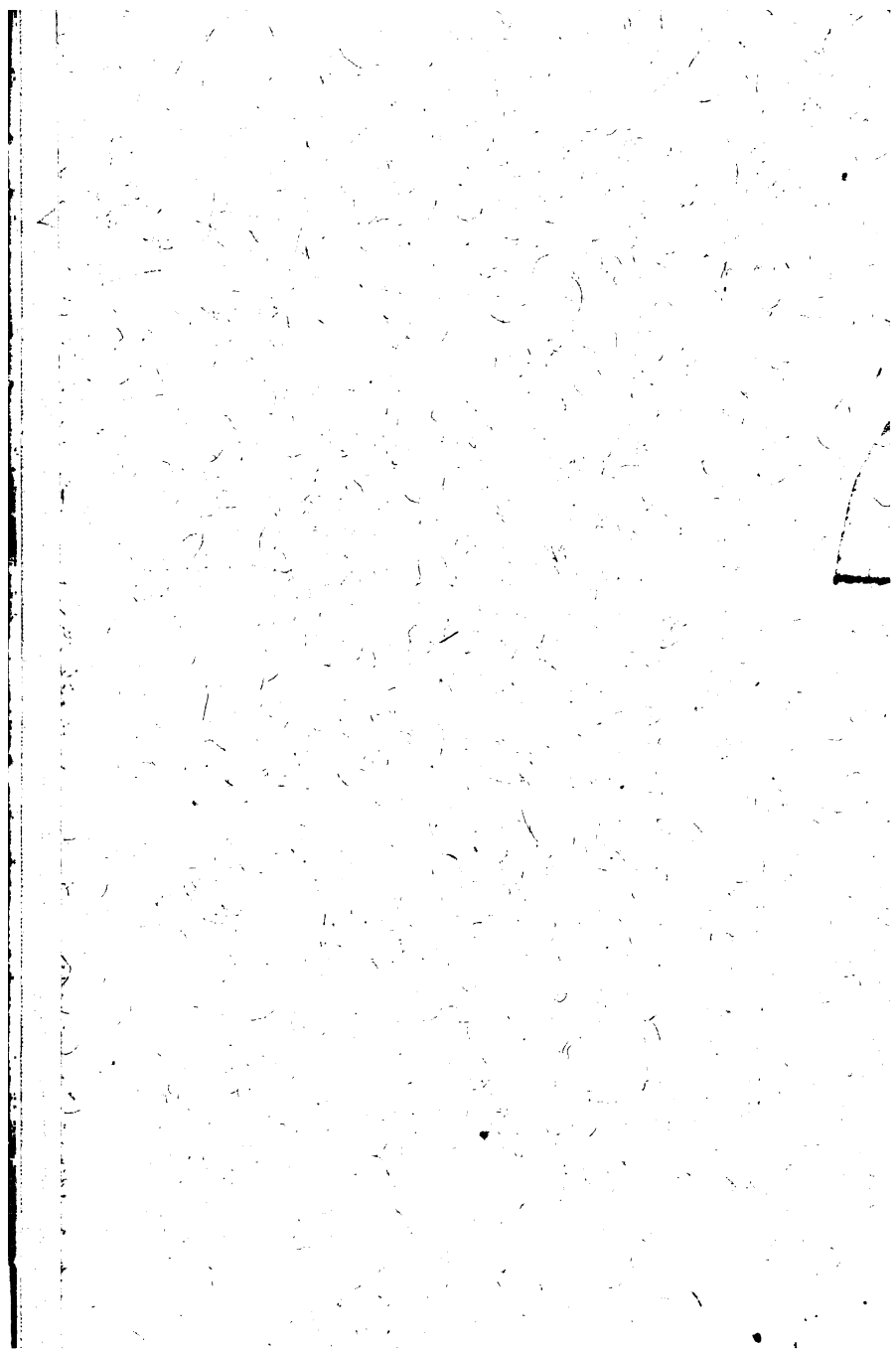
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